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SEASONS • IT'S ALL UP TO YOU • THE NICKEL SONG • OH ME, OH
MY • FEELING ALRIGHT • TRADEWINDS • I GOTCHA

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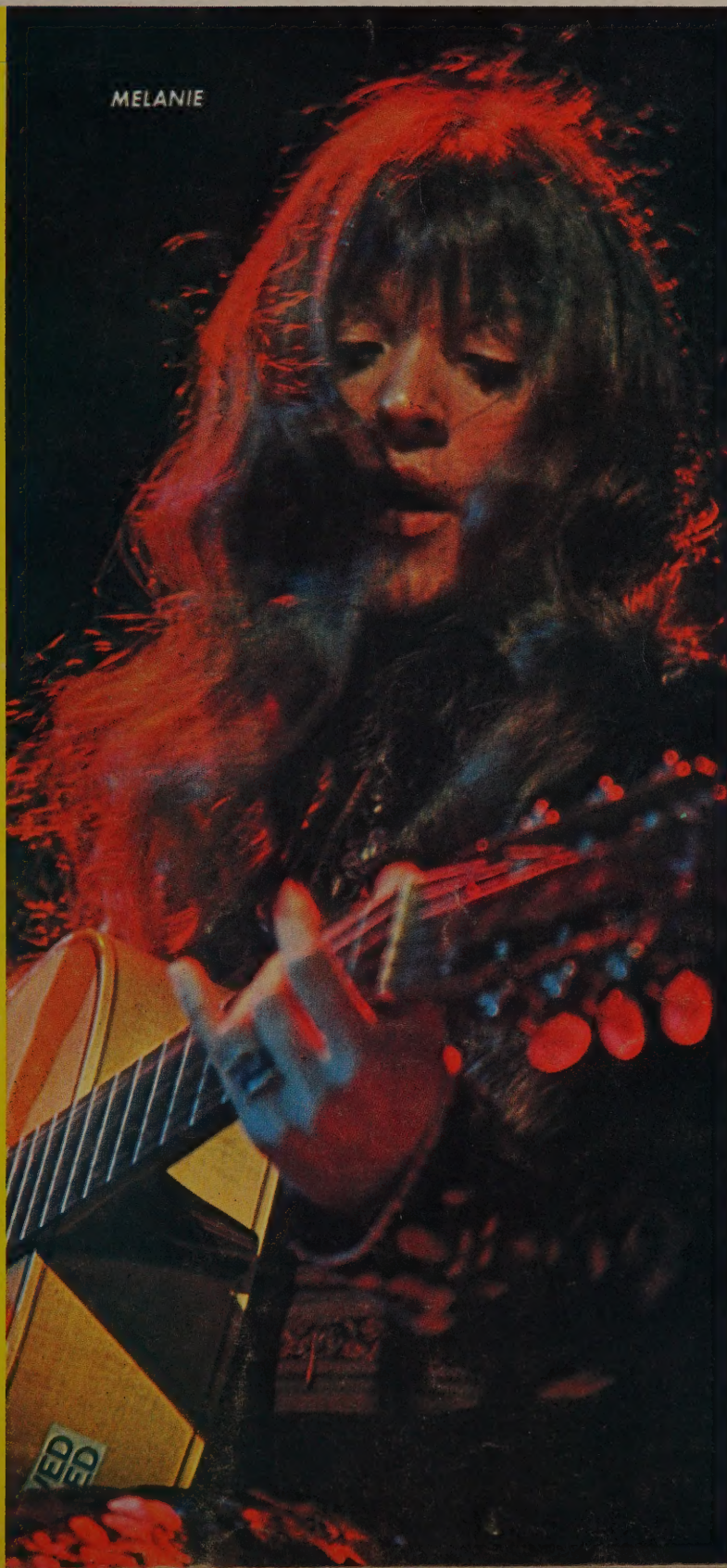
★
MELANIE
NOT SO WIDE EYED

★
ANOTHER LOOK AT
**JESUS
CHRIST
SUPER
STAR**

★
**PAUL
SIMON**
SIMON SAYS...
ABOUT ART



MELANIE



★
**PROCOL
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INTERVIEW

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**PAUL
ANKA**

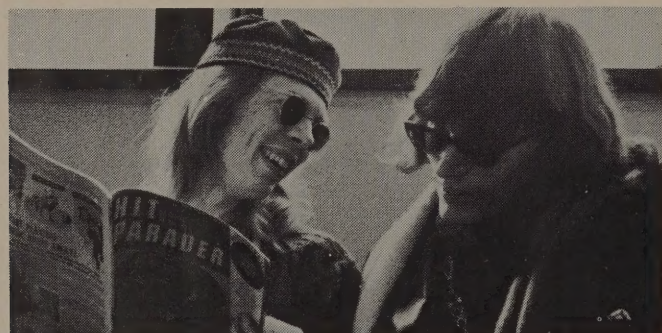
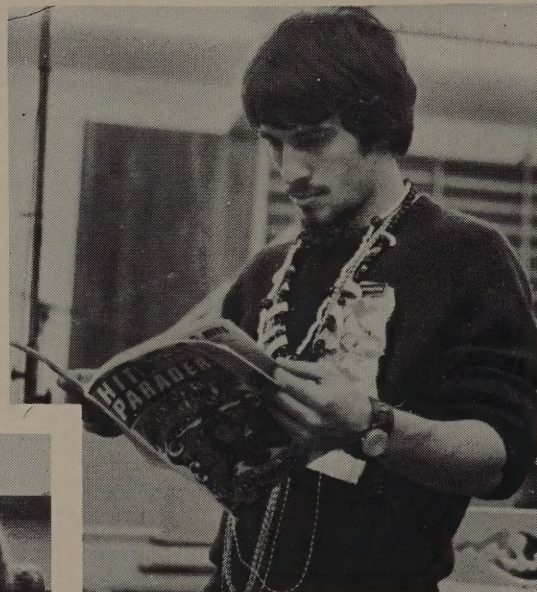
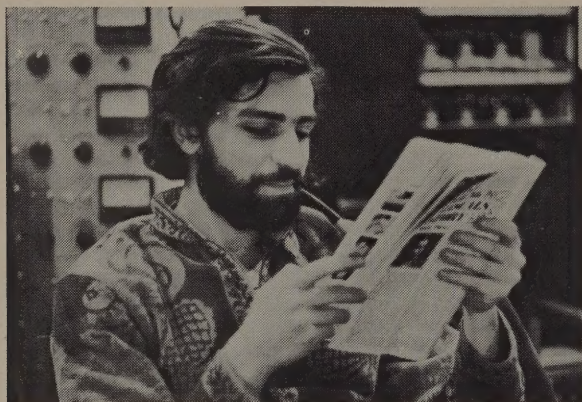
★
**MARC
BOLAN**

★
**ALBERT
COLLINS**



h9005h000 | h9005h000 | h9005h000 | h9005h000

FAMOUS PEOPLE READ HIT PARADER...



Top: The Young Rascals, Felix (left) and Eddie.
Bottom: Jefferson Airplane, Jack (left) and Jorma.

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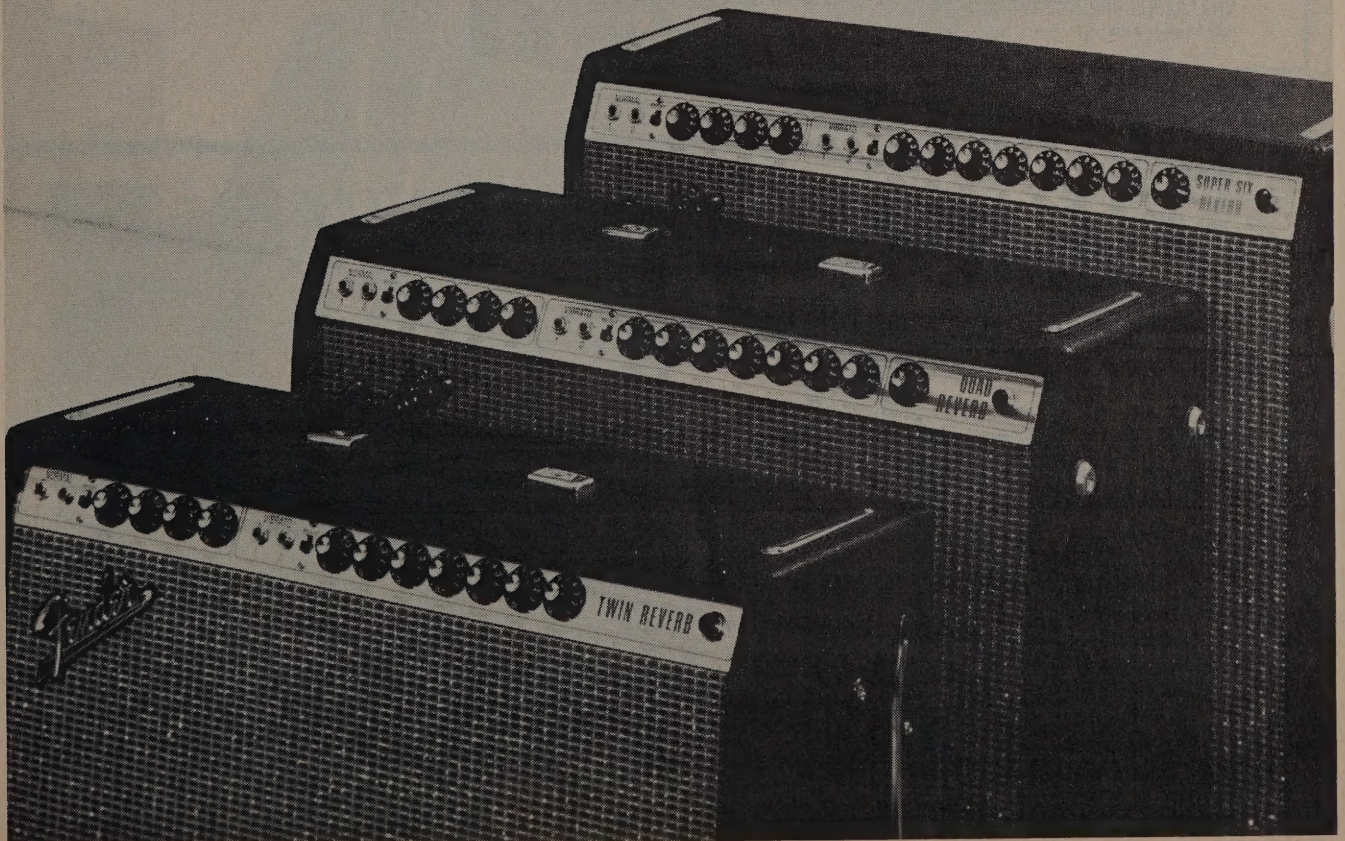
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HIT PARADER

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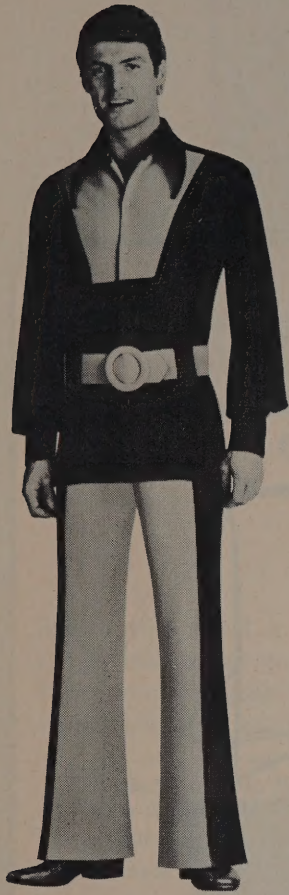
HIT PARADER is published monthly by Charlton Publications, Inc., Charlton Bldg., Derby, Connecticut, 06418. Entered as Second Class Matter April 24, 1943 at the Post Office at Derby, Conn., under the act of March 3, 1879. Second Class Postage paid at Derby, Conn. © Copyright 1972 Charlton Publications, Inc. All rights reserved. Printed in the U. S. A. Annual subscription \$5.00, 24 issues \$8.50. Subscription Manager: Ida Cascio. Volume 31, No. 95, June, 1972. Authorized for sale in the U. S., its possessions, territories and Canada only. Members of Audit Bureau of Circulations. Not responsible for unsolicited manuscripts, photos, cartoons and songs. All contributions should be addressed to Editorial Office, Charlton Bldg., Derby, Conn. 06418, and accompanied by stamped self-addressed envelope.

NATIONAL ADVERTISING MANAGER: Barry Asch, 529 Fifth Ave., New York, N. Y. 10017, (212-867-2266); WEST and SOUTHWEST: Alan Lubetkin, 4621 Deseret Drive, Woodland Hills, Calif. 91364, (213-346-7769).

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THE SCENE



Now a group, just getting used to getting his balance right for the stereo set up, must start again and this time get used to, as Dearborn says, "creating a space, rather than a span, of sound. The producer must oversee that this spatial effect is created whereas the engineer must handle the technical aspects of the production. But it means that the artist has a new broader horizon.

"Stereo paints a picture.

"Four channel sound builds a statue."

For the record companies it also means an adjustment because most of their recordings currently are

being done on eight of 16 tracks. Now with the advent of the four channels they will have to move up to 24 tracks because some producers are finding in their experiments that 16 tracks are too limiting.

A writer too will have to write with all this surrounding space in mind. We'll probably get a lot of tricky effects designed to show off the potential of four channel, rather similar to those ping-pong and locomotive sound effects they used when stereo recording first came in.

Well, just when we are getting really used to stereo and working all

those dials and knobs, getting all tuned in, along comes a couple of record companies to announce that we'd better get ready for...four channel sound.

Already a number of albums have been released using four channels instead of the usual two — aimed at those who are in at the ground floor and able to afford the extra speakers needed.

And an RCA executive, Bill Dearborn reckons that this four channel sound will be building new artists...He could also add that it will be building a whole new set of problems for that artist.

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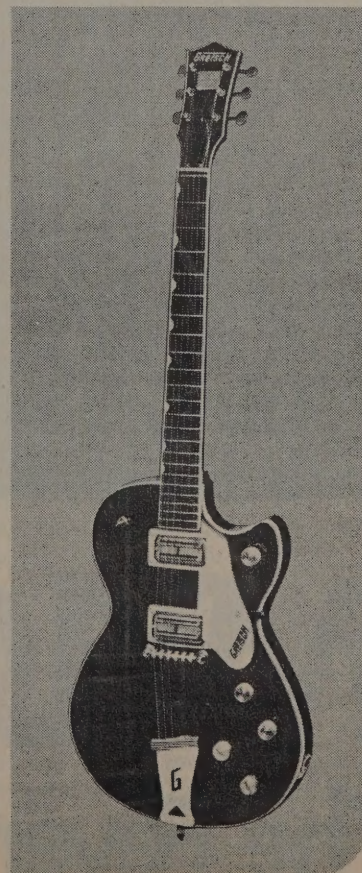
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MYLON

The Fever... Gospel Rock



MYLON — the group that prays together stays together.

The lights are up, and on stage is Mr. Gospel Dynamite Rock and Roll: Mylon and Holy Smoke. Red leathers flaming, fringe waving about the stage, singing rock and roll like the devil was chasing him, or like he was chasing away the devil. Mylon is Gospel Rock and Roll. His "family" is Holy Smoke—a nine member group that is composed of three female black singers for back-up Soul. Then there's a drummer, two guitar players one of whom does a very nice pedal steel number. Bass guitar, piano and organ and harmonica complete the nine member ensemble, headed by vocalist-guitarist Mylon LeFevre. If things sound a bit religious, you are beginning to understand what this group is all about.

Mylon himself is gospel. Southern gospel.

"When I was young I was a preacher. My family's very important in white gospel music. When I split from them, they disinherited me. I've always been into God, but I'm not into organized religion. Gospel to me is a personal interaction between you and God. I've been trying to rock and roll all the time I was with gospel groups. And by the time I was 25 I was writing so many songs which were being recorded by people like Merle Haggard, Johnny Cash, Elvis and Tony Joe White, that I was rich. But that isn't what I wanted. At 25 I decided to go out after rock and roll.

"There was this rock festival in Georgia with about 270,000 kids rock and rolling. You got to understand Georgia is the most backward part of the country. They don't allow long-hairs and the Klan is active. Anyway, there I was climbing over the fence to hear Jimmy Hendrix do 'The Star Spangled Banner.' I had been going to Bible School for twenty years and was completely cook-koo (sic). So I decided to sell everything I had and go into rock and roll. I was gospel up until this time. Then I grew my sideburns too long and they threw me out. The religious fanatics that support white gospel were against the way I looked. I would have stayed with that kind of music though, if they had let me."

You can see Mylon has been through a lot and a whole lot has been put on his head. He says he has decided to go "under-ground" with his music which means away from communicating with the gospel people he knew in the past, the reason being that communication

between them has stopped. He doesn't get behind "pushing" a religious trip as his parents and church would like. To him the cross represents freedom and he wears it as a form of identification with that belief.

At that same festival where he saw Jimi Hendrix, Mylon also saw Felix Pappalardi. With Pappalardi's great record as a producer, LeFevre says he walked up to Felix and said, "I have a dream." Pappalardi looked out from behind his red sunglasses and asked, "What about?" Mylon then said, "I want to rock and roll." Pappalardi smiled and said, "We'll do it together."

Southern music has always been Mylon's major influence. Little Richard went to the same Bible School as he did. Otis Redding was his musical hero, growing up. — The red leathered singer has begun jumping around the stage like a madman hooked on music. The throb of the rhythm section behind him is a wild array of rock and roll. Off the stage, with mike in hand, Mylon leaps, as the audience, who have already "gotten off", is standing up clapping, stomping — the madman continues to gospel up and down, rocking up the revival.

"There are no rules about my music," states LeFevre. "I want everyone to join us on stage, if they come up with cowbells that would be just fine.

"I do the jumping around because I enjoy it. No other reason. It makes us all feel good. There's no such thing as an act. Someone came up to me after a show and said that was a good act and I didn't know what he was talking about."

Mylon speaks about where the Southern mind is at.

"It's like another world as compared with other parts of the country. Or maybe the other parts of the country are another world to the Southern folks." "Easy Rider" was reality; it still is for us down in the South. You have to stay hid to handle it. Atlanta is getting weird. There are now about 80,000 freaks. Government stopped Pop festivals. You know if old Sly got up on stage and told all the kids to take over New York City they'd do it. Things are changing. A lot of freaks are getting rich. It used to be people like Bob Hope, but now rock and rollers are millionaires and that's freaking out the power system.

"The West Coast knows a lot that the rest of the country doesn't. So does



ALBERT COLLINS

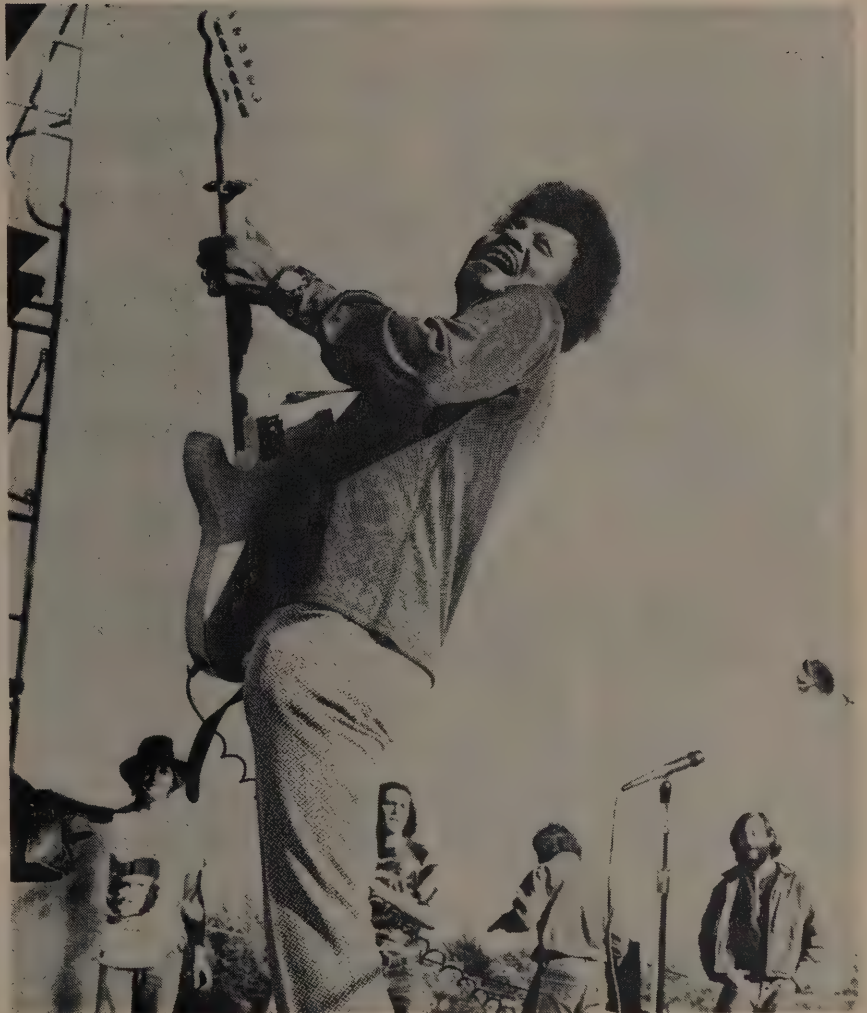
Albert Collins is the type of funky gut guitar player other musicians talk about. Bob "The Bear" Hite of Canned Heat once wrote about the time he had seen Collins play in a place called the Ponderosa, a small club on Dowling Street in Houston Texas, where Collins used to make his home: "There were about 50 people in the room on a Wednesday night. That was all the room could hold and there was Albert playing in a D-minor tuning above everyone. Years of practice have mellowed his playing into sheer perfection."

It was years in the south, in Texas and around Louisiana and Mississippi. It was listening and watching his cousin, Lightnin' Hopkins. Now all those years of living with a guitar (he had his first, made of a cigar box he said, from his cousin Willo Young) and all those years of truckin' through the South, a black man and a band, must have made some impression on Collins. They have. "I really started working in Texas in 1953," said Albert. In 1954 I went around with Piney Brown for a year with me, him and five other pieces. In fact the first recording I made was with Piney on Kangaroo Records, a Houston label. That was in 1958. I did a lot of travelling and hanging out with Lightnin' Hopkins.

"In the South, we'd get finished with a week's appearance and pack up and then the club owner would pay us. Then the Sheriff in the town where we had played would call the club owner and ask the owner how much he had given us. On our way out of town, if we did anything wrong, or if the sheriff could find an excuse, we would all get taken to the 'court house', you know, one of those small places with one room and people like the Judge living there. Or the sheriff would take us to his jail. Anyway, he would usually take all of our money which the club owner paid us for the gig and let us leave without putting us in jail. And the sheriff split the take with the club owner too."

Albert wasn't exactly angry while he was talking about his southern affairs. He just said that he wanted people to know that it happened and for all he knew it still did.

(continued on page 55)



ALBERT COLLINS — cousin to Lightnin' Hopkins. Canned Heat's Bob Hite calls Collins' playing "sheer perfection."

Blues & Hard Times & Good Feelings

Any 14



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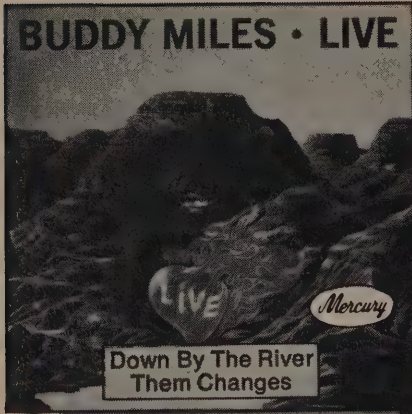
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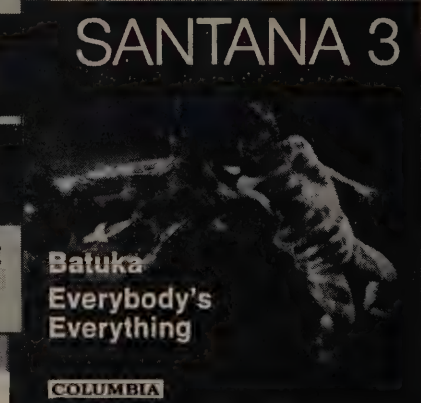


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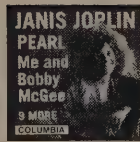
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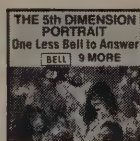
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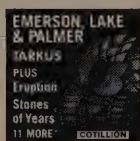
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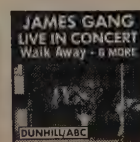
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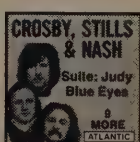
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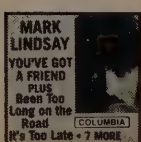
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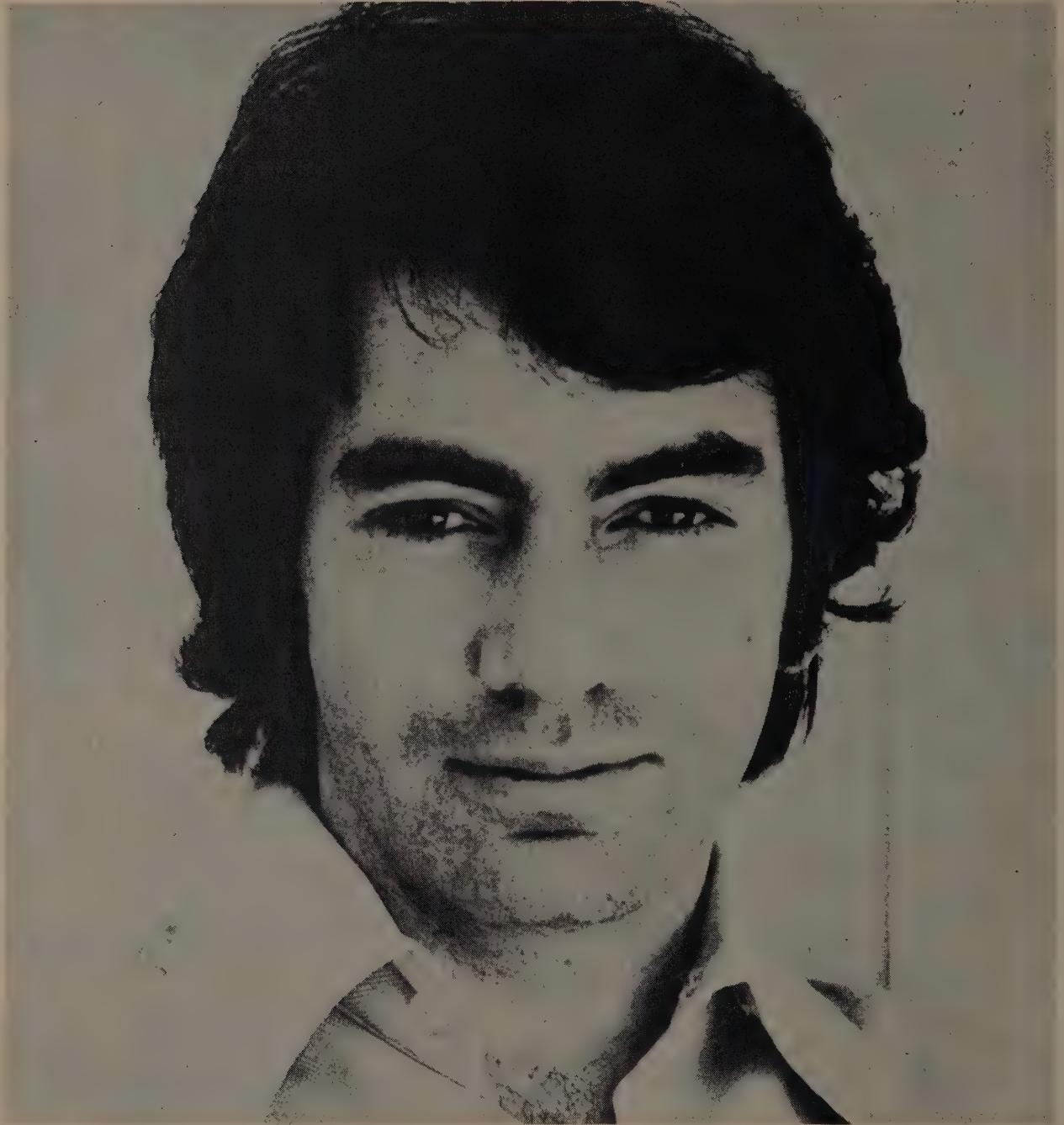
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NEIL DIAMOND



It was really meant to be a call from Neil Diamond in Los Angeles to tell us about his new album, "Stones" but when he dropped a bombshell about "retiring" from performing, we rather got off the subject.

Said Neil: "At the moment I'm hiding myself away to get down to some writing. I find writing takes much more time now and when I'm

touring I don't get the time I want.

"I've been deliberately cutting down on personal appearances. I did a tour of the States in October last and after this Spring I'll 'retire' from performing for a few years."

Neil has always been a reluctant performer. He prefers to stay in the background rather than share the limelight. Was this a sudden decision or something he'd been

thinking about for some time?

Said Neil: "Neither really — I enjoy performing now but I need time to get things into perspective. What I'm going to do is to concentrate on some projects that I have in mind and I've been thinking about for a long time. After the album I'm working on now I'll start on those concepts."

Wasn't all this slightly unfair to

-the reluctant performer 'retires'

those people who had bought his records and want to see him make live performances?

Neil: "No. The writing has been taking a lot of time and performing takes away from the writing. If I'm not performing I'll have more time to devote to writing the things I should.

"Anyway this 'retirement' will only be for a few years. I know it's very difficult. Each time you sell a record in a particular area or country, there is concern to sustain the audience and appeal in that market. Like England which is a very important market to me still. But I don't think this move will be unfair to the people who buy my records."

Neil's album, "Stones" is unusual in that he has this time recorded other people's songs, rather than his own. True "Stones" and "I Am . . . I Said" are Neil's own compositions but the bulk of the material comes from other people. Has Neil run dry?

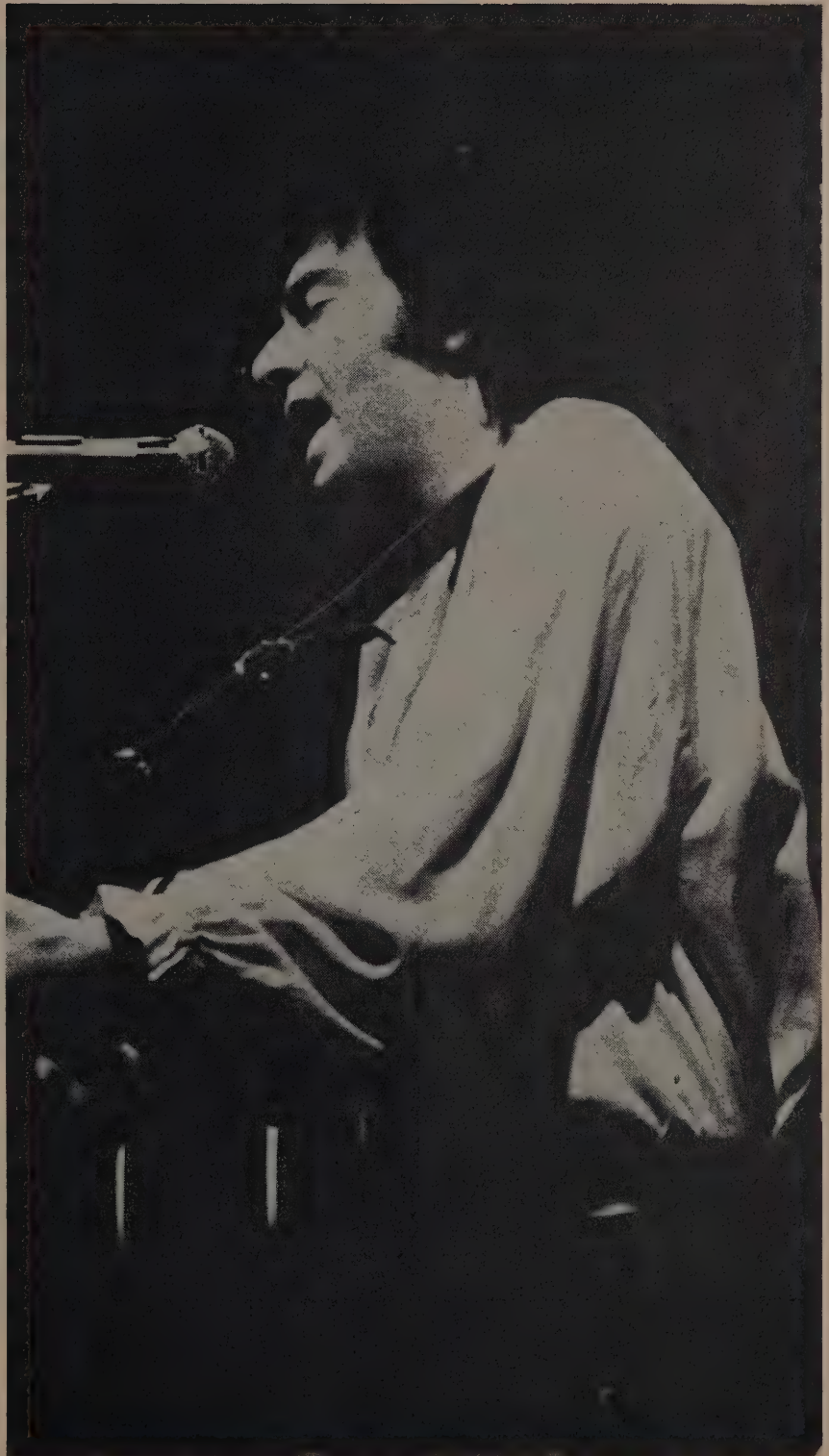
Neil: "No. This album is simply a one shot idea. I think they are all beautiful songs that I've wanted to record for a long time. Now seemed an appropriate time to put them on an album of this kind. We went through a big selection to choose these numbers and I don't think recording other people's numbers will affect sales at all. It's doing very well at the moment.

"I'm now in the process of recording my next album which will be all original compositions — I don't know what the title will be yet and I'm not sure of the release date. I'm hoping for a release around April."

I asked Neil if albums were his main concern, or did he regard the singles market as equally important?

Neil: "All music I release, whether on a single or an album is representative of the work I do on stage and therefore equally important. I consider singles equally as important as albums.

"When I first started the only thing I did was singles — I didn't under-



stand the concept of albums and I'm still basically singles oriented."

Future plans?

"I'm working on a television special but I'll just concentrate on writing."

JULIE WEBB.

PROCOL HARUM

Interview

HP: Why did Robin leave and why did you decide to add two members?

Chris Copping: Well, Robin wanted to form his own group. Before that I had been playing both organ and bass and found that taxing. We decided that I should restrict myself to one instrument, so I chose the organ. Alan Cartwright was brought in to play bass and David Ball the guitar to replace Robin.

HP: At one point I heard that Matthew Fisher was going to rejoin the group?

Keith Reid: It came to a head for a couple of days, but he just wanted to do this one tour with us; and we thought that ridiculous as we were looking for a more permanent lineup.

HP: What were the circumstances under which Matthew and David Knights left before?

K. R. : We said to Matthew that we were fed up with him not being committed to the group, his same attitude prevented him from really rejoining the band. So he announced that he was leaving. We didn't really want to get another organist to replace him.

Gary Brooker: Listening to the records I haven't any complaints about what David did. I don't know how much better it would have been if Chris had played the bass. David wasn't very good at improvisation and we always told him what to play on the bass, almost note for note. On some of the older songs bass notes were very important as to what chord was being played. If he heard a G chord that's what he'd play, but it might be important for him to have played a B. Things like that I had to tell him.

C. C. : On the piano and organ there are bass notes, so it's vital that you are aware of what's happening so it will fit, instead of wildly blowing away.



HP: You've also had troubles with your managers.

K. R. : When we came to the eleventh hour and our record was going to be released, the first one, we felt we needed a manager. Somebody recommended one chap, but after a few days we found that he couldn't cope with a successful

record. We got another manager, but he wasn't able to cope with us either. Then we had some American managers which was alright as long as we wanted to base ourselves in America, but that wasn't possible either. Because of the changes of management, we were involved in many court cases.

Back in 1969 Procol Harum worked with the Stratford Festival Orchestra in Ontario, Canada — a fusion of the worlds of rock and classical music.

Last year they went back again to Canada — this time for a full scale concert with the Edmonton Symphony Orchestra. The whole concert was recorded. Above is Procol, backed by the full might of the ESO and a 24 strong choir.



**"IT'S NOT LIKE WE'RE
A DOPE AND SEX GROUP**



GARY BROOKER

G. B.: We purposely did it with Chris. We had offers from a lot of name producers, and although Chris had some experience, he hadn't done all that much. The band was changing personnel, so we thought he could learn and create with us. We're very satisfied with what he's done.

HP: Gary, what's your musical background?

I went to a piano teacher who taught me to play the songs I liked at the time, like "Deep Purple." He would just write it out and I'd learn it. His method of teaching helped me, because instead of starting off with scales and like that, he taught me chords. So I was almost able to play the piano straight away. I always liked American records, never English.

I started singing when our lead singer with the group I was with, the Paramounts, left. We backed up Sandie Shaw, but only on about three tours. We just did it to earn some money. In England it's very hard to be in a band because there

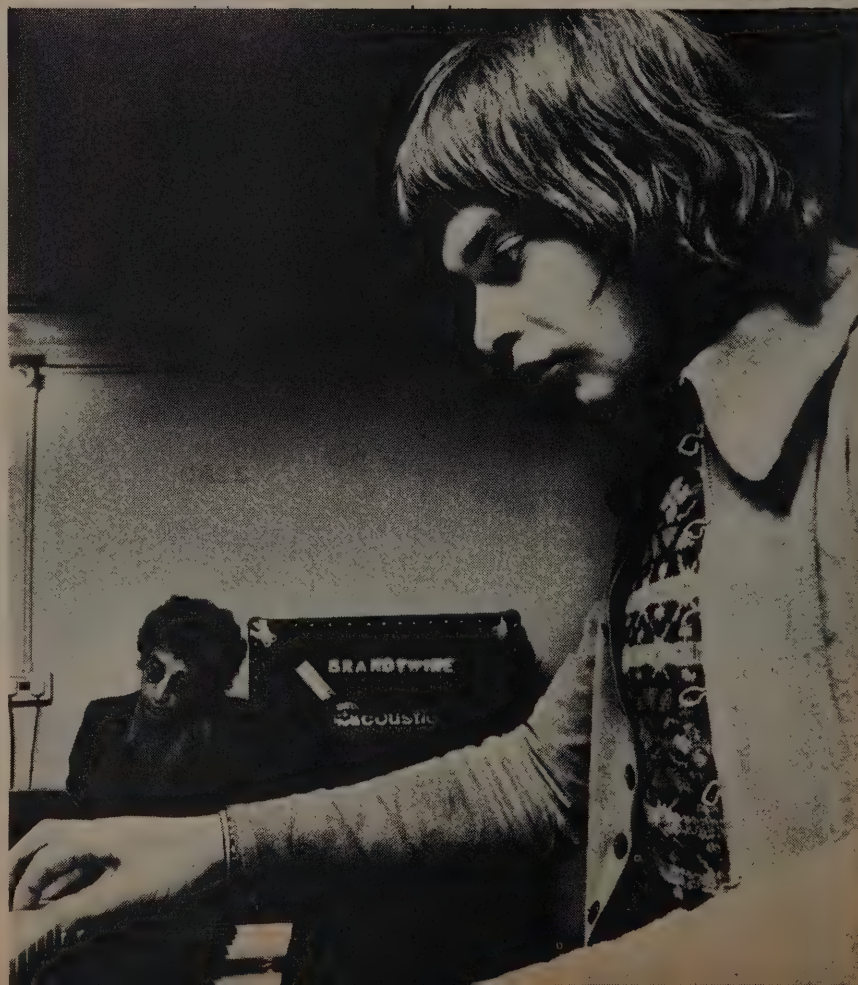
HP: How about your producers, you had Denny Cordell, then you produced yourselves, and now Chris Thomas is producing you?

K. R.: That first album that we made is totally diabolical. It wasn't even made in stereo. On the second, "*Shine On Brightly*," Tony Visconti, who co-produced the album, did a lot. But after the album's release we wanted to go into the studio again and record. We had a meeting with Denny and he didn't want us to put out another LP.

G. B.: And we were dissatisfied with that album's production. There were many instruments recorded that you couldn't hear.

K.R.: On that album we were conscious of how good we could sound on record. We produced "*A Salty Dog*" ourselves because Matthew really wanted to do it—he was responsible for the production of the album and the mix. After he left, he tried producing us on a couple of things, but it didn't work out. It's very hard for a group to produce themselves successfully, so we looked for another producer.

CHRIS COPPING



are about one hundred groups for every job. I used to play electric piano then. I used it on a couple of songs on "*Broken Barricades*."

HP: I also heard that Keith played organ somewhere in the past.

K. R.: Around the time when we were rehearsing for songs on "*Home*," Chris was playing bass. I can read notes and Gary wrote a part for me to play on "*Piggy Pig Pig*" and I also played a few chords on "*About To Die*." We also did one concert and I played the organ on those two songs. We didn't do those again so my career was over.

I started the piano as a lad, then I went to music college for a while, then I dropped out. Actually it was due to the kind of life I was leading. I can read a part if Gary writes it out, and I got a sense of rhythm, but that's quite different from being a part of a group and being able to improvise. I never thought of composing music.



ALAN CARTWRIGHT



KEITH REID

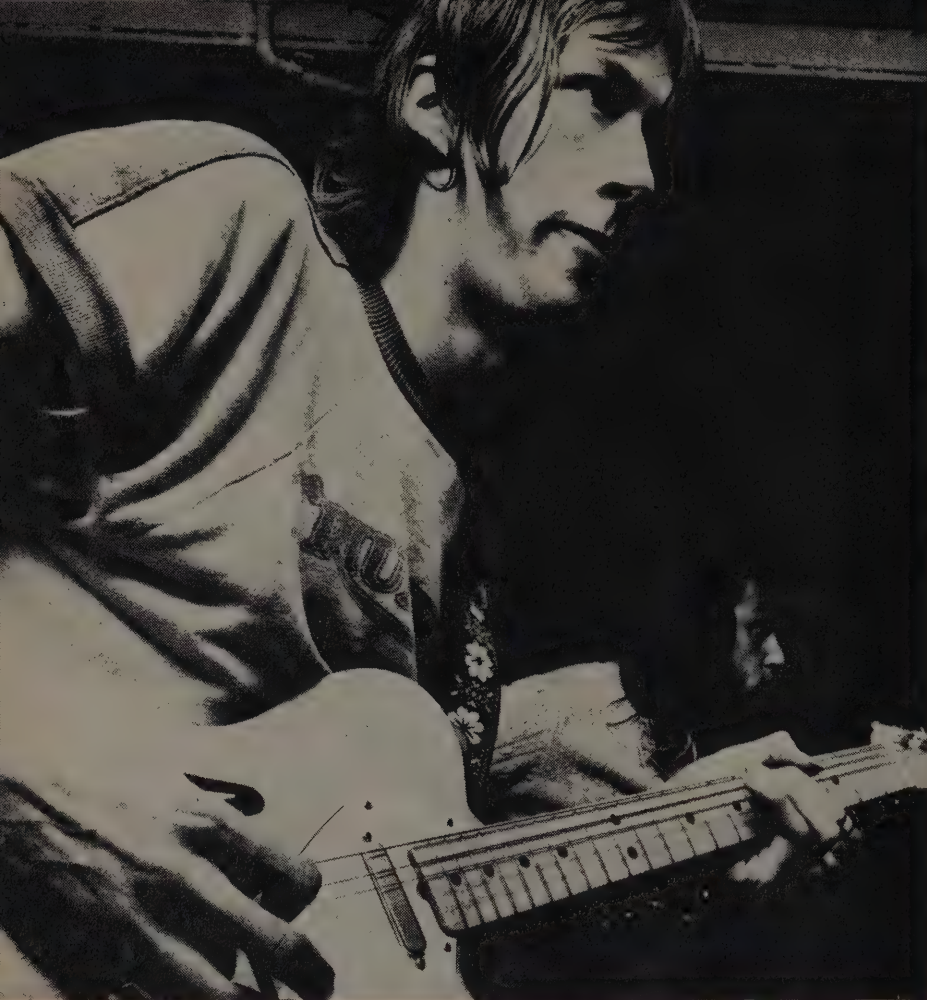
HP: What image do you think you have?

People think that we're really bitter—bitter about not being as big as Led Zeppelin, or bitter about our court cases, or never making any money. That comes mostly from the press. We don't propagate an image by the music we create. Each album has always been different, it's not like we're a dope and sex group.

G. B.: Fans see us as a very close personal type of thing. They relate to us, they feel they know us as people. We're not something temporary like a weekly chart breaker.

HP: Keith, is it true that you write when you're "unhappy and troubled"?

Well, yeah, that sounds sort of romantic. When people are content, they're somewhat happy with themselves. You find that people who write do so as an emotional release. The things that I write about are truthful—I don't adopt a specific attitude. It's what life is. I don't write in a down feeling.



DAVID BALL

HP: You didn't notice that while you were doing it?

No, I didn't think of one song while writing another.

HP: On "Home" were you conscious of the death theme?

Not conscious of it in writing it. I didn't feel that about it. You're only made conscious because of peoples' reactions to it. To me they're just individual songs—just part of all the songs we've done.

HP: Because of the consistent sombre mood of your writings, I feel like asking, are you basically a happy person?

I don't believe anybody is a happy person. I've never met anybody who is a happy person. Being alive is not a happy experience. I'm not a fatalist, I'm a realist, so are our songs.

HP: Have you made any conscious attempts to change your life style in an attempt to find happiness?

No, I'm too weak. □

HAROLD BRONSON

HP: Do you make any conscious attempts to be obscure?

No. If someone says that he can't understand a song, I can't explain it to him. I think the words are pretty straight forward. If you're trying to be obscure a song would be meaningless, rubbish. My intentions are to communicate, not to mystify. I don't do anything deliberately.

HP: Love ballads being very commercial, it's a wonder that you haven't written more of those to achieve more success, like a hit single.

I've written a few love ballads—there must be one on every album. We're not trying to write "Love Story."

HP: What about the death concept of "Home?"

People seem to think that we sit down and think of a concept—like we do a sea album, or a death album, or an obscene album. The thing is, if you're creating something you have a pattern to it. For some reason at the end of making "Salty Dog" we noticed that there were a lot of things about the sea in it.

B. J. WILSON



JESUS CHRIST SUPERSTAR

'90 percent luck,' says the writer



The double album, "Jesus Christ Superstar" was first released in October 1970.

Since then it has emerged as one of the biggest selling pieces of product in the record business.

It has also spawned a top Broadway show, several official-version touring companies and a whole lot of bootleg concert versions that keep lawyers busy tracking them down.

It has also caused controversy and comment — such as being banned from the radio in South Africa and heckled outside the Broadway theater that houses the show.

Tim Rice wrote the words.

Here he explains a few things as we take a second look at "Jesus Christ Superstar."

HIT PARADER: "Jesus Christ Superstar" has sold in excess of three and a half million — one of the world's largest sellers. Why has there been this kind of success?

TIM RICE: It's very hard to say why a thing has done so well. I wouldn't for the moment claim that it's the best record ever made in Britain. But it's a good record — whether you call it pop or rock — which was extremely lucky in catching the American market at exactly the right time.

We must admit that it was 60 percent luck that it went so big. In fact, even 90 percent luck.

But I still maintain that it's a good record. Obviously there are some things that Andrew and I don't like about it and we think we could have done better. But basically we're pleased with it.

TIM RICE — "Superstar"? It's a good record"

HP: Why has it been less successful in your home country, Britain?

RICE: Well, it's picking up in Britain.



ANDREW LLOYD WEBBER —
always wanted to write for the
theater.

It's done about 34,000 doubles, which is not bad. If you count that as 68,000 it would normally get you into the charts. But we've done it over such a slow period, over a year, that we haven't made the charts. But it's getting better — in one month recently we did 10,000. It's all suddenly happened.

HP: There are many eminent musicians on the album. Has this helped the selling potential?

RICE: I certainly think it helped the quality. Andrew and I were more than delighted with the musicianship of people like the Grease Band and Ian Gillan of Deep Purple. In the case of Ian Gillan I think he is a very underrated talent.

You're probably right that a lot of

people bought the album because they thought it must have something if these guys were on it.

But we didn't go for people just because they were famous. Yvonne Elliman (who also appears in the Broadway show) and Murray Head weren't heard of at all before the record and I think the people who weren't heard of made just as big a contribution.

HP: "Superstar" has been a hit in 20 countries, hasn't it?

RICE: It's sold three and a half million world wide. We get weekly figures on the American sales and we went over three million in America — that's records and tapes. I think it was 2.6 million records and a half a million tapes. The other places where it's been a hit include Australia, Germany, Brazil and most of Europe.

HP: Do you think this is because it has universal appeal, probably because of its theme?

RICE: I suppose so. But I often wonder why it was a hit in Italy when (a) it's not their language and (b) one would have expected that in the very religious countries it wouldn't have gone.

But I think to a certain extent it's been proved that the record is not contrary to any sort of religious organization. I don't believe that it's blasphemous and this is proved by the fact that a lot of very religious countries have bought it in a big way.

I suppose Jesus has a universal appeal. Everybody, whether they like it or not, or like to admit it, has been influenced by Christ in their lives — if only by the fact that they went to school for 16 years and had to sit through morning prayers every day.

The fact that it has not been a hit in Japan — which normally is a very big market for records that are hits in Britain and America — probably proves that the Jesus message has been a big sales factor besides the musical content.

HP: What was your aim in recording "Superstar"?

RICE: In all honesty the last thing we wanted was to set ourselves up as some religious spokesmen for people, which we're not. Neither Andrew nor myself can claim to be practicing Christians. Neither of us in any sense of the word are religious and neither of us believes Christ was God.

But on the other hand we don't want to get up and say Christ was not God and we don't want to argue and bash down anyone else's beliefs.

We have no right to do that.

All we wanted to do was to make what we hoped would be a good record and tell a great story about a great man in a new way. Nothing more than that really. And from the practical point of view we hoped the record would be successful enough to make someone want to stage it.

HP: When the record was first released, it came up against certain opposition, correct?

RICE: In the case of the British Broadcasting Corporation, Britain's only radio station, I think they either thought it was a Billy Graham type of thing or they thought it was a straightforward piece of blasphemy, a kind of gimmick.

We've also found that the people who protest the most about the record haven't even heard it. . . . I honestly believe that anybody who listens to the record, the whole record, will not be able to say it's in bad taste. Because what it says isn't particularly controversial or novel — it's hardly original at all.

Several churchmen have put forward our ideas several years before us and probably in a much better way.

HP: The opposition to the record has now subsided. Why do you think that people's attitudes towards it have changed?

RICE: I think, frankly, that many people were put off by the large amount of publicity it got when it was first released. Then when it took off all over the world, people thought it must have something — because you can't hype a record to do what "Superstar" did. So a lot of people have now bothered to listen to the record and found that in actual fact it isn't what they thought it was — it's not just a gimmick.

Obviously people instantly think, 'Christ, you can't mix Jesus and rock and roll.' This is a very narrow attitude. Because, as any churchman will tell you, if Jesus can't be discussed in today's terms then forget it. He can't be discussed at all.

A lot of the so-called controversy was from people who had a very narrow-minded attitude. They thought, "God, hairy rock groups playing around with Jesus, you can't have that."

MURRAY HEAD — another unknown, according to Rice, before the album. Now he stars in the film, "Sunday Bloody Sunday."



YVONNE ELLIMAN — on the "Superstar" and also in the Broadway show. She was unheard of before the "Superstar" album, says Rice.



IAN GILLIAN — of Deep Purple and, says Rice, a "very underrated talent."

HP: Do you think "Superstar" has opened the way for other shows, such as "Godspell?"

RICE: Yes. I saw "Godspell" in New York and thought it was very good indeed. My first reaction was "This is nothing like 'Superstar'." But people are bound to lump the two together and I'm sure that John-Michael (Tebalak, who directed and conceived "Godspell" had the same problem.) "Godspell", as I see it, is a straightforward celebration of Christ. It says Christ is God and this is the gospel — great! This is a point of view and it's very well put over.

"Superstar" doesn't say that. It says Christ was a remarkable man and that's really as far as it goes. It doesn't say he was a God. It doesn't say he wasn't. It just says Christ was a great man. "Superstar" just helped people realize that you could deal with Jesus in a modern way... just because "Superstar" made a lot of money people automatically think it's not sincere. But people forget we were writing it two years ago, before anyone had a hit with a Jesus record.

(cont. on pg. 56)

The Spector Sound — 'easy to achieve'



MARC BOLAN — likes to get the basic feel of rock and roll and put modern lyrics to it.

MARC BOLAN

Cut into any self respecting rock and roller's head and you would discover a cinemascopic spread of rock images and memories jostling for expression. It's a kind of data bank, a source of reference whether through the subconscious or otherwise.

A look in the brain of Marc Bolan of T. Rex could produce some vivid images. . . . Bo Diddley bopping, the Fifties Elvis, Phil Spector and Brian Wilson 'orchestrating' "Lord of the Rings," Chuck Berry riding his cosmic-powered Thunderbird. . . .

Bolan's roots are far reaching and thoroughly researched.

The T. Rex single "Hot Love" with its echoes of "At The Hop" (unintentional as they may have been) and "Get It On" (shades of Chuck Berry) and the rawness of the recording, evoke memories of the old Sun Studios down in Memphis. They draw their power from the very back of the rock and rolling Marc Bolan's head.

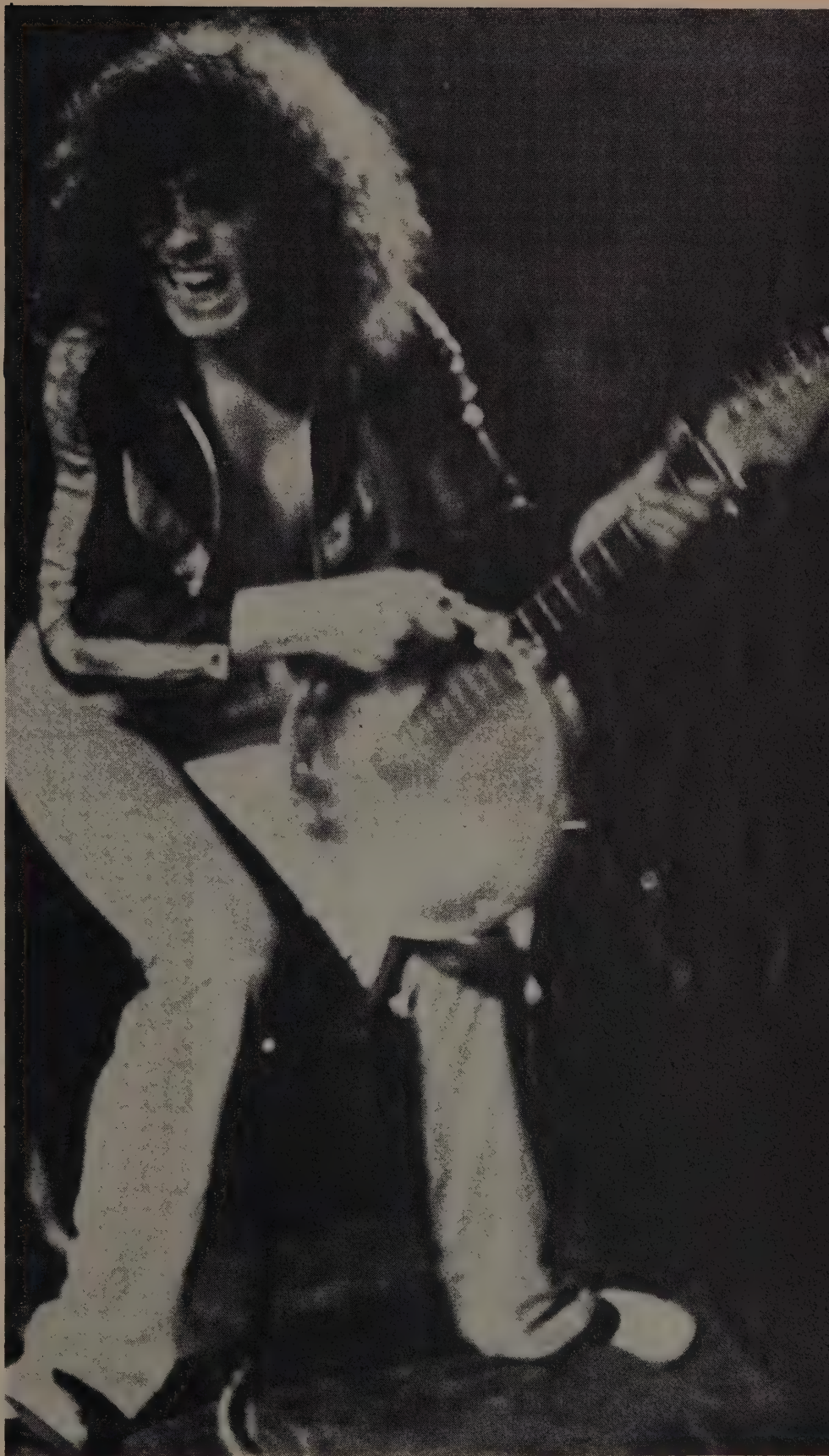
Examine the T. Rex album, "Electric Warrior." Here there's a panorama of influences: from 'early Presley to Bolan's score or so of official and unofficial Jimi Hendrix albums. On "Monolith" you might be listening to a remake of "Duke of Earl". "Cosmic Dancer" has strings that could have been scored by the late Bert Berns. "Jeepster" might have been cut in Sam Phillips' midget Sun Studios and, nearer home, the jamming "Lean Woman Blues" could be an unused Bob Dylan tape from "Bringing It All Back Home."

That's taking it down to basics, of course. On top of it Bolan has used his cultured producer's ear to get a finished product that is very much the Seventies. . . and very much his own.

Says Marc: "What I'm trying to do is incorporate music that turns me on and basically what turns me on is what turns on the average rock and roller. 'Hot Love' for instance. . . it wasn't based on any song but the treatment I gave that was very much a 12 bar boogie with the guitar very like a lot of things Scotty Moore used to play on the early Elvis records. I had that memory.

'Get It On' is obviously very Chuck Berry influenced. But the only thing that is decidedly Chuck Berry is the little guitar link at the end where I needed to make it boogie. "Jeepster" which is my favorite track was very positively meant to sound like a Sun Record. Then ending does. It sounds like 'Mystery Train'.

(continued on page 54)



MARC BOLAN — British Musician who moved from a vague flower power image into a strong on stage rock personality that draws screams from British audiences.

WE READ YOUR MAIL

Dear Editor,

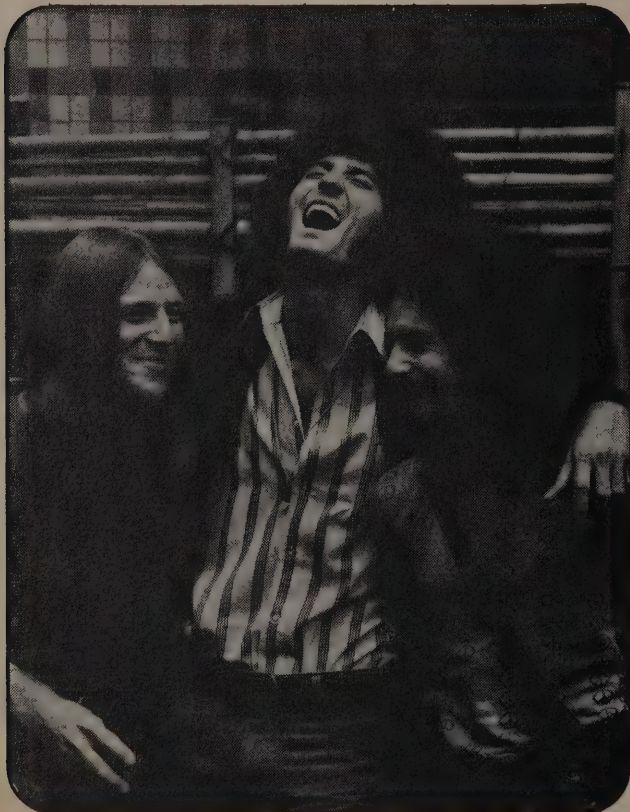
In your Feb. issue a person named Gleitsman put down Mark Farner of Grand Funk Railroad as being a "pseudo spokesman" and condemned Grand Funk for "tearing the generations apart." Grand Funk is one of my favorite bands and I'd like to help them clear things up.

First of all Mark Farner is not pseudo. He proved it when he lived in Flint, Mich. in the mid Sixties. He played with Terry Knight and the Pack back then and wore his hair long. Not many people wore their hair long in a greaser town like Flint back then. Long hair symbolized something then — peace

and unity — and Farner dared to wear it. They didn't ask him for his autograph back then, they usually made fun of his hair. Finally a gang of greasers beat him up so bad he had to go to the hospital.

Grand Funk are also putting their money back into a paper, a true people's paper called Freedom Reader. In an opening letter in Freedom Reader, Mark Farner said: "This paper is not solely the younger generation's paper. We invite the old and the young to join together in bettering our community. . .

MIKE MORDEN,
Frankfort, Mich.



GRAND FUNK RAILROAD — not pseudo spokesmen, says a reader.

An Epitaph

Dead

But his song still sings
His voice still rings
Through the halls
Through the halls of my mind
What love was he hoping to find

Died

In Paris, July 3, 1971
Died, a colonel's son
A writer, but still unproclaimed
A writer, but with no writing fame

Singing their songs
Making their claims

Their songs of love
Their songs of hate
Their songs of hope
Their songs of fate

What was he trying to say
Do it, do it, do it my way
Would no one listen to what he said
Would everyone say you're sick
You're sick in the head

Young people listened but didn't understand
They cried, sing, sing, sing, of your plight
But that was not what he wanted to do
He wanted to write

But he kept on singing
Doing what they said
Till he finally went too far
And away he fled

Off to be a writer
And make his own claims
Off to be a writer
And get writer fame

He lived in Paris for nearly six months
Writing a play which he nearly finished

But not quite
He never quite finished that play
He died that deep gray cloudy day
It rained, a downpour
And he was no more
Deep gray clouds laced with violet roil the skies
He closed his eyes

A sheet is pulled over his face

Age twenty-seven
Caucasian

Death, a heart attack

He died happy
He died with a smile on his face

Jim Morrison

JAN NACHTRIEB,
Garden Grove, Calif.

Dear Editor,

I personally think Cat Stevens, James Taylor, Chicago, Steppenwolf, the Stones and most all groups have something to contribute. I can't take much (any) of the Osmond Brothers and such groups but why write to radio stations that play them trying to change their policy.

There are people who like the Osmonds so why mess with their music. We may not like it but they're entitled to have a chance. The Osmond Brothers' fans probably couldn't take Jimi Hendrix.

PATRICK ANDREWS,
New Orleans, La.

Dear Editor,

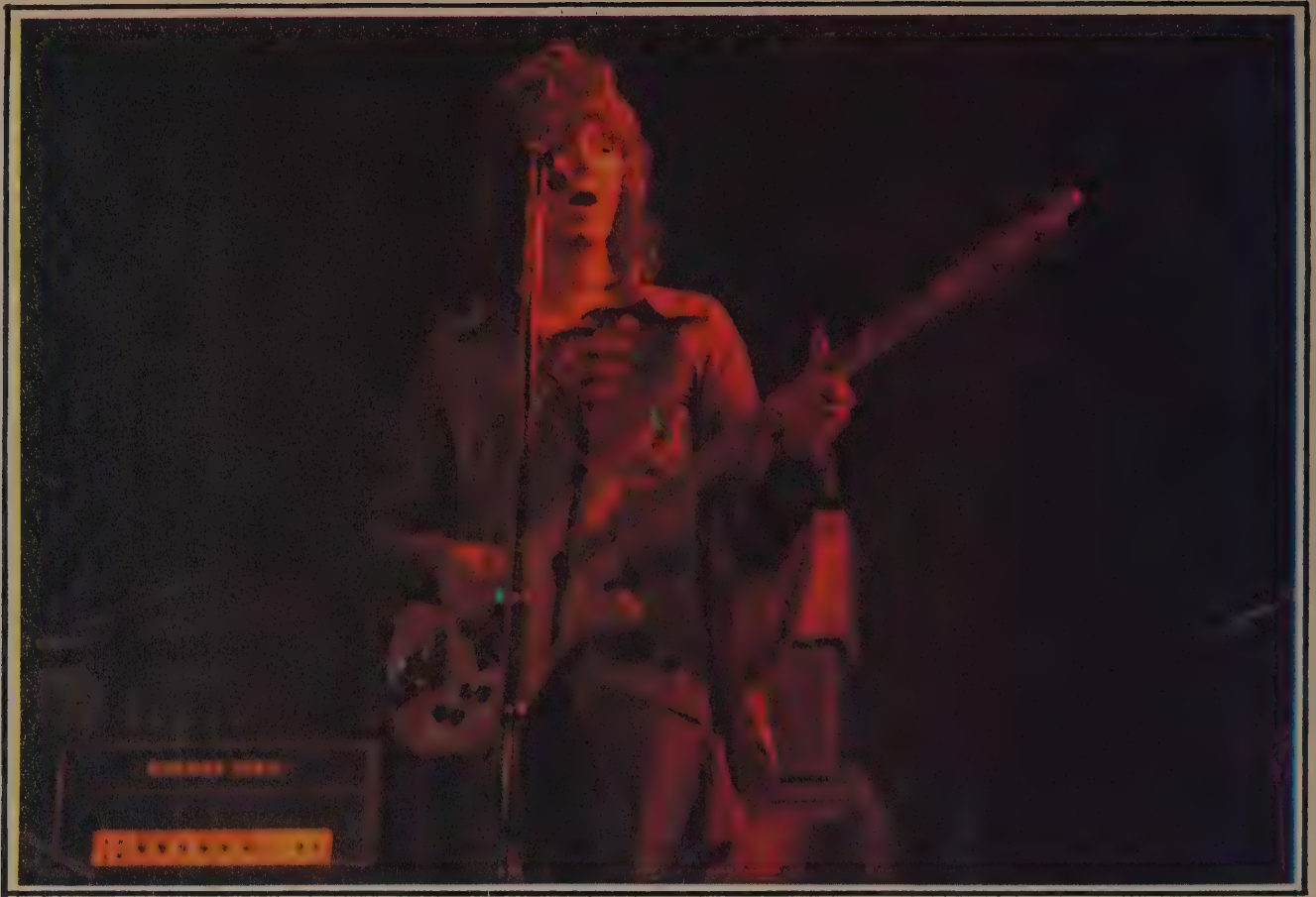
I recently saw that the Bee Gees are making personal appearances again. I hope they can once again stir and excite people as they did when they first burst on the scene in 1967. Few recording groups have contributed as much to musical forms as the Bee Gees and particularly noteworthy is their fondness for odd melancholy

(continued on page 57)

FAST FLASHES



Yes, a British group, reckon that America is a tough but necessary place to be. According to Yes guitarist Steve Howe (seen here), the average number of tours a group from Britain must make before their name gets known is three.



Yes reckon they did very well on their first American tour when they played bottom spot to groups like Ten Years After and the Beach Boys and the public must have thought so too because their album spent over 30 weeks on the chart.





IAN ANDERSON — reveals the band will be "taking chances" on their next album.

Andy Kent

JETHRO TULL's Ian Anderson, one of the more eccentric looking of the current rockers, thinks that the new album he's just finishing will see the Tull band taking "more chances with the music." Mr. Anderson considers that, despite putting his religious opinions on record in "Aqualung" and introducing long singles for his fans, and playing Roland Kirk-type jazz flute, and changing personnel so that he's the sole remaining member of the original group . . . despite all this activity, he feels he's been restricted by his image and "because of the musical capabilities of the people in the band."

So it's time he thinks to be a little more adventurous and take a few more chances with the music.

Bob Fripp and Pete Sinfield, being the surviving members of the old King Crimson and the leading lights of the new King Crimson, were pleasantly surprised at the good reaction they received on their last American tour. Said Sinfield: "It seems we have a hard core of people who know us right across the country. Although they seem to imagine that Bob and I are a couple of skinny freaky little hermits." Which they aren't. What's more the new style King Crimson likes to do is live dates, as many as possible, considering that being off the road makes a group sterile.



PAUL ANKA

Transition

In the mid-fifties, teens were "keen on" the stroll, ponytails, rolled bobby sox, Philadelphia Bandstand, cashmere sweaters, and a young Canadian singer named Paul Anka. While the cashmere sweaters were being put into moth balls and the ponytails were becoming shags, Paul Anka was making the hard transition from "teen-idol" to adult entertainer.



PAUL ANKA, 1972.

Bob Cato



The office walls in his sprawling Manhattan apartment are covered with a myriad of awards. Awards ranging from shiny gold records, marking more than 30 million in sales for dozens of nearly forgotten hits from Anka's "teen-idol" days, to citations for penning such songs as "My Way", "The Tonight Show Theme", "Theme for the Longest Day", and "She's a Lady".

Anka began collecting the awards in 1958 when he was an unsophisticated 15.

"I came to New York on money borrowed from my dad. He wasn't very happy with the idea," he recalls, twisting a strand of thick coal black hair from underneath a bolero hat. "Not that I blame him. I was a naive kid from Ottawa, and New York, well . . . In fact, I wound up sleeping in a

bathtub at the President Hotel. But my mother, she was always my ally.

"The whole thing happened so fast. One day I was a kid dreaming of being somebody, and the Next I landed a contract."

Anka acquired his first recording contract in a rather fantastic way. He walked into ABC Paramount without an appointment and talked an

(continued on page 40)

MELANIE -



The door quietly opens and a young long haired girl enters with a couple of short steps, pauses and looks about her.

The level of conversation suddenly drops leaving a boisterous gentleman poised in mid sentence. He stops abruptly and almost apologetically swallows his drink. All eyes are now focused on the slightly nervous yet welcome intruder. She looks tired as she hesitates, quickly scans the anonymous faces before smiling at one she recognizes — as if she were a self conscious teenager debuting herself at her first grown-up party.

Someone says, "Hello. How are you?"

The young girl, Melanie, replies in the affirmative. She accepts the seat offered her, relaxes, smiles again but this time with an air of confidence. Interrupted conversations begin again.

Melanie is giving little indication that only 30 minutes previously she has left 3000 devotees on their feet pleading for more of her own particular magic. It's backstage and the hour is late and not at all conducive to converse or elaborate at any length. It's been a long day for Melanie.

People interrupt our conversation,

"I'm Not So Wide-Eyed"

SIMON SAYS...

• "Artie is still my friend..."

• "I never felt trapped by success..."

Paul Simon, poet-musicians-singer, is one of greatest imaginative talents. His association with Art Garfunkel, now dissolved, was responsible, not only for selling millions of records but preserving for posterity some of the most beautiful and pastoral popular music.

This interview took place in the quiet of his Gosvenor House, London, suite. Acoustic guitars resting on chairs, the score of Di Mario Gingi's "Balletto" open on the table.

Simon, a slight but stocky figure, was in washed out levis and a sweater . . .

HIT PARADER: What has happened to the Simon and Garfunkel partnership?

SIMON: As I stand right now, I have no partnership with Artie. That means, I don't feel that Artie Garfunkel is my partner. . . . He's my friend but I don't have a partner. I see Artie. In fact, I saw him a couple of days ago.

HP: Does this mean you'll never record together again?

SIMON: It's not outside the realms of possibility that I'll record with him again. Or that Artie will want to record with me. It's possible. But we don't make plans together as a duo any longer.

HP: Was the split premeditated, in that you planned the "Bridge Over Troubled Water" album as a final statement?

SIMON: (somewhat indecisive) Well, I'm not sure (pause). Well, actually, we did at the time. You see, it was a combination of the "Bridge" album, "Carnal Knowledge", "Catch 22" — just a lot of

things that were doing in different directions. We both had different interests.

What I think we actually said was something to the effect, we'll finish the "Bridge Over Troubled Water" album and that will be it. We didn't plan to do anything together after that. I planned to go and do an album by myself and Artie, to work on the movie "Carnal Knowledge."

HP: Was this how your partnership with Artie always operated?

SIMON: No. It was a regular standard group and like all groups that were groups and eventually breakup, Simon and Garfunkel was a group and it broke up.

HP: Was it amicable?

SIMON: Yes.

And those were the circumstances. It was no more and no less. He's still my

• "A lot of Simon & Garfunkel live material and unreleased.."

friend and I still see him. But we haven't sung together in nearly two years.

HP: Do you miss him?

SIMON: You mean musically? At first when I started to work I found it very strange for the simple reason that I was so used to working within this relationship. After a short while, as I grew accustomed to doing things by myself, it became very easy and very pleasant.

You have the disadvantage of having someone's ideas, which are very bright and creative and you have the advantage of never having any conflicts. Whatever you want to do, you can go ahead and do it.

HP: With Artie did you exchange ideas concerning treatment of the songs?

SIMON: Yes, we did.

HP: Do you miss having Artie around to bounce ideas off?

SIMON: There are still plenty of people around for me to bounce ideas off. After the initial period of awkwardness that I encountered when I started doing this by myself, we eventually got around to talking about it.

I'd say, "I'm going to do this track here." They would say, "That's a single that would be great in there with background voices here." There's no problem about bouncing ideas... I've plenty of people always around me.

HP: What have you been doing since you parted from Artie? I heard you were teaching at a university.

SIMON: That's true. I taught for a short while, about two years ago this coming spring, at New York University. I taught a class in songwriting and record making for just one semester. I had a good time and so did everyone else and that was the end of the class.

I didn't go back because I was busy working on my album in the fall. After that period of teaching, I leisurely put together my first solo album. The album is just called "Paul Simon."

HP: How many songs on the album?

SIMON: Eleven. At this time there's not much I can say about the album because I've yet to hear the final acetates. It's difficult talking about something you're not listening to.

HP: Is the album in the form of any particular concepts, or is it just eleven assorted songs that you've written?

SIMON: By concept I gather you mean, that it begins and ends with relating themes. I don't think so (Pauses and rethinks the last statement) Possibly... probably... but I didn't

write it that way. But when you've got an album of songs written by one artist, there must be some undercurrent of relativity passing through it.

HP: Are you satisfied with the way it turned out?

SIMON: I am. I'm very pleased and very happy with it.

HP: You produced it by yourself?

SIMON: In conjunction with Roy Halee, who has been our engineer all the while.

HP: With the album release, did you plan any personal appearances?

SIMON: I might. In fact, I was thinking about it right now. This might be the right time to do it.

HP: Have you ever felt trapped by your own success?

SIMON: I never felt trapped by my own success. I always felt I could stop performing or stop doing this and that. It's not a question of being trapped, just that you're trying to find something interesting and something that engages you, which in turn gives you a feeling of purpose.

The more successful you become the less feeling of purpose you have. When you have a purpose you are working for a future reward... You know what I mean: if only I could play guitar like Eric Clapton... or if only I could take a solo like George Harrison... something like that. Then you work and work and then you can take that solo... So now what do you play? Now what?

HP: How have you been able to avoid the pressures?

SIMON: I suppose you're always happy struggling. You are working hard at something and you feel that you're going to succeed, everybody is encouraging you and wishing you well.

Once you succeed, then people quite rightly feel that they have the right to judge what you did. Because you're holding yourself out as an artist. Now they'll say, "I don't particularly like what this group did." Whereas, when they were playing in the local club they were the greatest thing that ever came through Madison, Wis. Well, that's always another story.

HP: Do you feel that, with success, people expect too much and they are only too eager to knock and put down an artist or group?

SIMON: People love to criticize. Take away that right to criticize and you'll take a lot of joy out of the world. People love to criticize and speculate. That's all right... that's fine.

HP: There's the situation where an artist might give a bad performance, but managers and close friend, so closely involved with the artist, will continue to say it's great. The artist is faced with a situation where he may doubt his ability and be unsure about his performance.

SIMON: What I feel is that you generate your own pressures and your own standards. I have my own standards for when I think I've done something well. If I achieve it, then it would be hard to shake it if somebody said it was bad.

If you believe in it that's fine... but if you don't believe in it, then it's pretty hard for others to get into it.

HP: Did you and Artie ever become apprehensive about making personal appearances?

SIMON: No, because you have to figure that everybody out there has come to see you and they want to see you. If they didn't they wouldn't be there. Therefore you have to assume that they aren't hostile to you.

As far as records are concerned people are always making comparisons. When I put out this new album, it's inevitable that people have got to compare it to when I sang with Artie. And to what I wrote on the "Bridge Over Troubled Water" album. So what... it doesn't matter. It's their prerogative as an audience to stand up and boo when they don't like it and scream when they love it.

HP: Is there a backlog of unreleased Simon and Garfunkel material in existence?

SIMON: Not too much. There might be one or two things... maybe three. But I'd say there's nothing of value. However there's a lot of live stuff because we recorded a lot of our concerts that we never released.

I believe that Columbia is going to release a "Greatest Hits" album which will be partly live. Could be that they'll use the live performances we have of "Homeward Bound", "For Emily" and "Feelin' Groovy". It's going to be a single album but it's going to have between 13 and 15 tracks.

HP: At one time there was a rumor that Simon and Garfunkel had recorded a Christmas album in a church.

SIMON: That's false. We were going to record a Christmas album. We did record some things in a church but we never recorded a Christmas album in a church. There's no evidence on tape though I still remember some of the songs we were going to record. □ ROY CARR

SIMON, Paul and Garfunkel, Art — an amicable split, but a split nevertheless.



PAUL ANKA

(continued from page 31)

executive into hearing a dozen of his compositions. The executive liked what he heard and signed Anka the next day.

Anka's bantam-sized body is rarely still. He is constantly jumping up to catch calls from two multi-buttoned phones stationed on a large paper-laden mahogany desk.

The calls are a curious mixture. His agent phones asking if the interview is going all right. Anka insists on private interviews. "If a man can't speak for himself, he is in real trouble." There is a call from Tom Jones. Earlier in the day, Anka tied up a business deal with Engelbert Humperdinck, Jones, and their manager Gordon Mills. The arrangement calls for the absorption of Anka's music publishing firm by the group and the retention of Anka as an executive. *The National Enquirer* calls, requesting an interview which is

denied. Various other calls punctuate the interview.

"I loved being a so-called 'idol,'" he says. "I know a lot of the guys hated it. Not me. Whenever it got me down — the traveling, loneliness — I'd think of all the kids who would have given anything to be in my place. Then any down feelings would evaporate.

"Of course, I was lucky. Several of the guys I worked with really messed up their lives. Many landed downtown all doped up and sick. Sure, we had grass, but we weren't into drugs. My father made certain conditions. If I broke any, no more show business. I was a minor and needed his signature on contracts. They were good conditions. I was put on an allowance; couldn't drink, smoke, attend wild parties. They were the type of rules any teenager would be expected to follow. Without them, I wouldn't have all this."

"All this" is . . . a beautiful wife, and, as a close friend puts it, "interest in half of Manhattan's real estate."

Anka terms his present position a "renaissance."

"In 1964 we were all wiped out," he says. "If you weren't in a singing group, you didn't stand a chance. The Beatles, Stones — all the English groups — took over the charts and the music industry.

"As far as finances were concerned, I was doing better than ever, playing the big clubs, touring Europe. But I wasn't happy with my career. I hadn't written a song in three years."

Anka has always been more interested in composing than singing.

"Writing a song is like giving birth," he reflects. "You worry over it, nurture it, hope for it, and then stand back to see if it will make it.

"Anyway, I felt 26 was too young to retire. Hell, it would drive me crazy. I have to work to survive, to function. There were moments when I felt washed up. Then I wrote 'My Way'."

He considers the writing of the now standard Frank Sinatra tune the rebirth of his career.



THE SCENE 1963. Paul Anka, your basic teen idol, riding high in 1963 and working to an all-teen audience, chats with the heavies of the day, Mitch Miller of "Sing Along With . . ." fame and Irina Demick.



THE SCENE 1972. Paul Anka, still a potent force in the music industry, turns manager and signs up a couple of folk-rock singers, John Prine (left) and Steve Goodman. Both singers work to the underground folk audiences It's a long way from Anka's "Diana."

"Before that, people in the business were saying, 'so you had a string of hits when you were a kid, what can you do now?' You are constantly proving yourself in this crazy, wonderful business.

"A lot of performers make apologies for or rap their early work. I won't. It would be easy, of course," he says. "The lyrics weren't exactly immortal, but they were foundations for later work. The early years were very good to me.

"After 'My Way' hit, I was asked by all corners to write songs. When a song makes an impact, everyone wants the same thing. I try to tailor my songs to the individual."

While he has been able to turn out hits for the likes of Sinatra, Humperdinck, and Jones in the last two years, Anka has been unable to do the same for himself.

"This is a sore spot with my record company," he concedes, "but I just haven't been able to find Paul Anka's

bag. As taken as I am with my ego at some moments, I simply can't see myself seriously singing 'My Way'.

"It is a song for an older man. One who has really lived. I'll have to wait awhile. But I'm sure I'll find the right groove for myself."

Anka was right. He recently changed record companies and is riding the crest of a big hit.

If Anka took a long time to rediscover the right niche in the recording industry, he never really lost it in the night club scene. In the past few years, he has filled main rooms in Caesar's Palace, the Waldorf, and the Fountainbleau, among others, and the immense Olympia Concert Hall in Paris.

"At 18, I was the youngest performer to appear at the Copa, and did three shows to boot," he recalls. "At first, I drew mostly teens. When my songs stopped hitting the charts, I didn't draw hordes of teens anymore," he says ruefully, "but I kept at it.

"I refused to be demoted to small rooms or lounges. If I couldn't work the big rooms, I wouldn't work. It paid off.

My image has changed. I am not alienated from conversation or compliments. People in the industry used to consider me a 'kid.' Now they feel I'm a talented, music-orientated entertainer," he flashes a wide dimpled grin. "It is a good, comfortable feeling to be respected by those you respect."

At 30, Anka has been a composer-entertainer for 15 years. None of them have been spent at the bottom. He likes to say "there have been gaps." While he loves the business, he has set a limit.

"I'll probably quit performing when I'm 40. I'd like to try other areas, maybe producing plays or movies. But, 25 years of hustling is enough. Anyway I want to quit the business. I don't want the business quitting me."

L. HIRSCH

ARRIVALS

BELL & ARC: There must be something different about this English group.

They are on Columbia Records and were produced by Bob Johnston, producer of many Bob Dylan albums. Graham Bell, lead vocals and rhythm guitarist, said that he got interested in music because he didn't want to be a garbage man in the U.K. and when he was 12 he thought Elvis lived a good life and Graham decided that singing was a gas.

And Graham is really the personification of each of the musicians in the group. All are serious about their work and they generally really admit to getting into music because it (a) would probably be fun and (b) it might even earn them a living.

Bell and Arc, which includes Mickey Gallagher, keyboards; Tommy Duffy, bass; Johnny George Turnbull on lead guitar; and Alan White, who played drums in the Plastic Ono Band and on John Lennon's "Imagine," LP, as well as Graham Bell, toured England together for seven months before wanting to set foot in a studio to make their own demo and album. But all of these people had been musicians in their own right for quite some time.

On their first trip to the States, where

they toured mostly with the Who, not an easy act to gig with since they have such energy of their own and usually an audience waiting for the Who to perform is really waiting. As far as Bell was concerned, the group found the music to be "heavier" here.

Mickey explained that there is a great deal attached to the music. "I think that so much surrounds the music here," he said. "The political structures and social structures are much more in the public eye and therefore the music is a great deal more bluntly outspoken. It's the message that is given to the music, not really the music itself," he said.

Alan felt that the energy created in the U.S. by a live audience is the difference between the two countries. But he could define that no further.

This was a group of musicians who felt as if they could not term themselves as anything more than a group working towards a goal of creating really good, entertaining music. There was a humble air of withheld energy about them.

"As musicians, we have a long way to go and a great deal to learn. But we are trying to make a high energy feeling and the sound one," said Graham, "I don't feel that music goes over people's heads, which is what some people say about really free music for example. If they like it then that's it. That's music. And best of all, it's music for that particular individual."

"Now imagine that collectively," Graham continued, "each individual



BELL AND ARC

COMING IN HIT PAR

ADDER

CAT STEVENS
PHILOSOPHY

PAUL SIMON
REFLECTIONS

FACES
COLOR PORTRAITS

YES
ARGUMENTS

ALSO:
MUDDY WATERS'
LONDON SESSIONS

RICK GRECH
LEAVING TRAFFIC

R. DEAN TAYLOR
ON
MOTOWN



**NEXT
MONTH**

feeling the music in the same way. I think that's what this group can achieve."

There had been mixed emotions about playing in front of crowds of perhaps 30,000 when Bell & Arc was touring with the Who. The group had wondered what it would be like and if they would really like it at all. Collectively, it seemed as if they felt it hard to play really subtle music in a big arena which probably had not been acoustically constructed for music.

"Many strange changes happened to us throughout the tour," said Bell. "I felt that California was a separate country from the rest of the U.S."

There had also been a strange climate sequence on their tour. "We arrived in the Autumn in New York and went through the summer in the South, then to California and now back to New York where it's really winter. And all in the space of about a month. That alone does strange things to one's head," said Tommy, who had been playing with a few English soul groups before joining in on the Bell & Arc venture.

"The tour has knocked ten years off my life," Bell said jokingly. "But really, it has allowed us to see many places and people and we've even been able to talk to a few of the people we've met along the way."

Aside from the sightseeing and talking, the group worked pretty hard. "We really had to do a performance or forget the people and work for ourselves sometimes," said Bell. "But if you are doing a performance and you're really making things move it begins to feel really good. You can almost control the audience."

Alan mentioned his views of travelling in the south. "I think we all expected a hassle from the people and well just the whole thing, but we didn't get it. In Houston and Memphis there were very strange feelings running around. And New Orleans had so much music in the air."

The police actually maced a group of stage rushers in Houston during the Who's performance. And the group also felt somewhat suppressed in Memphis, but they put on a good show despite the overall atmosphere. Graham felt that Detroit was a violent city but that it was because of the way the city was laid out and built.

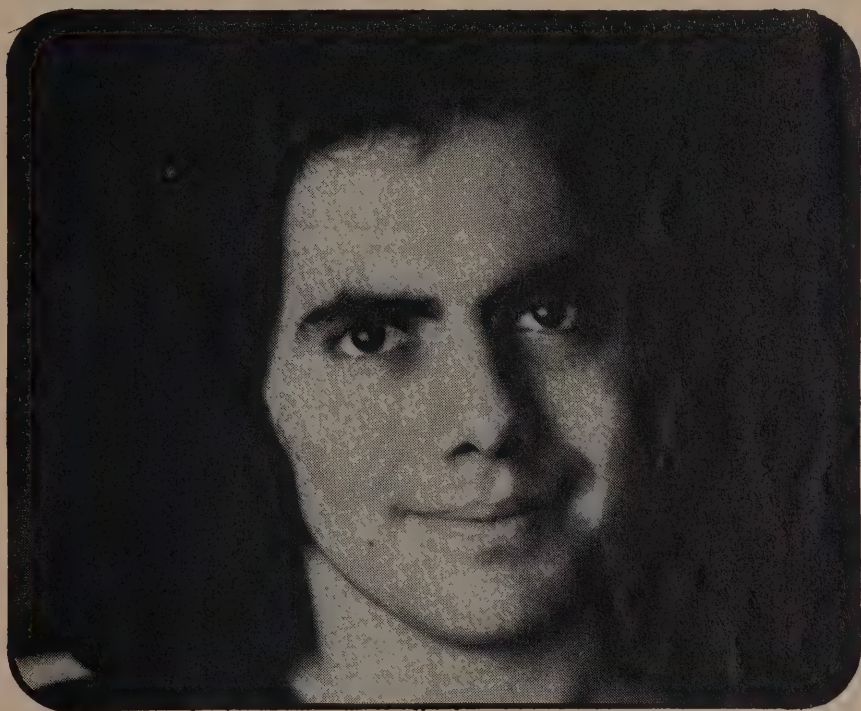
"Los Angeles was really clear in the atmosphere," said Jimmy. "I guess people talk about Los Angeles the same way they used to talk about the

London Fog. But at least while we were there, there was very little haze and it felt easy. There were no really violent vibes as we had been lead to believe."

"The audiences here are more filled with an adrenalin thing than at home," said Graham. "And they are really more crazy. It seems to be, at least in the south, that these people have gathered for a big event and have all got together to try to enjoy themselves more. The entire thing here is the event. The people are

caught up with the excitement and the noise and the high energy. It seems as if they are more into the event than the music sometimes."

"Let's not forget the U.K.," Alan said. "The audiences there have been really great to us and are really fine. But they have a habit of sort of sliding into their seats slowly and building their excitement up slowly until it really gets to a peak. Here the excitement thing is really a much faster pace. There is no real warm up as there is in Britain." □ BOB GLASSENBERG



STEVE GOODMAN

STEVE GOODMAN: Goodman is a guitar player and singer who lists Jimmie Rodgers, the country performer, as a major influence, plays at folk festivals, in folk-type clubs, and is managed by Paul Anka. Paul Anka?

Well, Anka these days is a long way removed from the "Diana" days. He hasn't gone as far or looked as strange as Bobby Darin and he does have a good ear for what's happening. He was in the audience in a Chicago club where Goodman was appearing with Kris Kristofferson. Previously Buzzy Linhart had taped Goodman backstage on a poor quality cassette. Anka heard the cassette and urged, along with Kristofferson, Goodman to make a demo. Anka wanted to manage Goodman and Kristofferson wanted to produce him. Anka now manages him and Kristofferson now produces

him.

Goodman's album was recorded in Nashville, backed by Area Code 615. "I'm serious about the music," says Goodman, "It's one of the most important things on the planet—music itself."

Chicago-born Goodman went into music full time in 1969, quitting school and putting himself on the road. "I played clubs in Atlanta, Athens, Savannah and Louisville. It was kind of a 'telephone circuit'. If I did well in a club and the owner liked me, I'd ask him if he knew anyone else and the guy would phone ahead to another club," says Goodman.

He returned to Chicago, singing regularly in the local clubs, was part of six local acts recorded for a folk album, played the Philadelphia Folk Festival two years running, and then ran into Kristofferson and Anka. On Buddah Records.

COMMUNICATION

by Dom Petro

Education

"Most jobs today require a college degree —." "My teacher does the weirdest things —." "No teacher's gonna handle my kid that way—." "Maybe it's me—maybe the school—I don't know—It's hard—." "Yeah, Art class— he throws my hard work at me and flips when somebody brings in a toilet seat painted with polka dots—Art! Creative!— Wow!—."

And add to these the long list of remarks about education that include Political, Religious, Racial, Psychological elements. Some are certainly accurate and some are noise.

The issue that is not stressed is the dire necessity of education. Obvious. Obvious? The arguments delay and confuse the students studying now because they dwell on buildings, costs, bussing, political appointments, and everything but the types of texts and teachers. What else? In the final analysis, a GOOD teacher with GOOD books and receptive students can get more done than the flashiest buildings with the latest audio visual aids and Cadillacs carrying a perfectly proportioned group of racially selected students with the smoothest Board of Education in control and unlimited funds, along with all the conveniences to make it "easier" for teacher and student.

The teacher is supposed to give the student material called knowledge, and with it, the thinking process. This means relating all the material. It is not easy. It makes demands of both teacher and student, even under the most ideal conditions. All the arguments must be subordinated to this.

The student must make relationships between his many subjects and then later to life itself, and then to himself. This is a subtle and demanding process and touches upon his way of seeing his life work and not merely, "Job."

But all the discussions on education stress everything but this. The student is caught in the middle of the debates and the sense of insecurity doesn't help him. The buildings may be bad, the teachers half-hearted, the transportation clumsy, but the student who really THINKS keeps his eye on the ball of thought. He will wring from the worst of conditions, enough material to help him think and begin his life. He attends class steadily

and works seriously on all his subjects FOR HIS OWN PURPOSES. He is not knuckling under to any SYSTEM but really serving his own ends. The learning that he is absorbing really has nothing to do with any system or ideas except his own ends. If he mistakenly ties up education with political values, for example, his learning from then on will be biased. There are so many temptations to take him away from his books today. "Friends" and thoughtless relatives shake their heads because he's, "—too studious—." Long ago he was called a "Book worm" or a "Sissy" or some other limp-witted title. The point remains that he is IN that particular school at THAT particular TIME and must do everything possible to drain all he can from it.

The difficulties of the student are not small. At the same time as his intellect is being trained, his emotional life is growing. How to give each its due? He knows that the learning process is intellectual and applies his best to it. Emotional problems he handles separately and tries never to let them interfere. When the emotional and intellectual mix in any negative fashion, they can deform each other. Worried? How can he study? Is it more important than the studying? Is it that important? Right now the study is THE important objective. Is it so different from a car? The car must be driven with intelligence. If emotions become involved and take over—trouble. Needless to say, this does not exclude enjoyment of the ride, trusting well trained instincts.

Some get education in order to get the job, the money, the security. Fine. Fine. So far. These are means to the end, which is living. Let's look closer.

First and foremost, you live in your mind. Wealth and fine possessions are fine but then there's health. And if the latter is slipping badly, we would all exchange the former for the latter. Health, then is first. When young this is taken for granted and Nature helps here. What do you do to safeguard your health? The body must be maintained. Fine, and so must the mind. Along with bodily health, the mind must be carefully fed and trained. We know that it contains all of our wishes, choices, — our very stamp of living — our very selves. Knowing this, you'd think that it

would be the prime target for development and concentration. Well we try. But most of the efforts seem to be giving the mind sensational reaction — thrills, or something new or sensational. The news indicates everything is being tried from brutality to scholarly achievements. There's something of a scale for you. Which end of the scale is worth a life's work? The feeling of intense sensation can occur on any level. It lasts the longest and gives the most on the more intellectual and religious end of the scale.

The mind is stocked and trained in the process of education BOTH by student and teacher. This means that the approaching and receiving of education is just as important as the way it is given. And never forget READING. The real student does this on his own and keeps it up throughout his lifetime.

The student can turn on or off and still look conscious. If he succeeds in dozing, loafing, or phoneying his way through school and somehow pass, he thinks he has put something over. If he tried bluffing his way through meals without really eating, it would be the same thing but the resultant hunger would be quicker in the end. The learning hunger takes longer to hit and when it does, the effects range from self disgust to blaming others to many other forms of flailing futility.

The student may not like the town, school, the room, the teacher, or his own peers, or the shape of his desk, but he permits any of these dislikes to get between him and what is said or shown, even if bored, he's wasting his OWN time and any time wasted in education costs more later in proportion to the time wasted.

No one is suggesting that the student must be an obedient slave to any system or teacher or anything but HIMSELF. Whatever the educational facilities the student is exposed to is simply the material he has to work with. And if he's in a very fine building with all the facilities these must not lull him into thinking that learning is gadgets or manipulating papers to get high marks.

Yes there are many things to be done in the educational world. Problems of political, racial, or religious nature, buildings, facilities, neighborhoods,

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DIAMONDS ARE FOREVER

(As recorded by Shirley Bassey)

DON BLACK
JOHN BARRY

*Diamonds are forever
They are all I need to please me
They can stimulate and tease me
They won't leave in the night
I've no fear that they might desert me.*

*Diamonds are forever
Hold one up and then caress it
Diamonds are forever
Sparkling around my little finger
Touch it stroke it and undress it
I can see every part
Nothing unlike men
The diamonds linger
Men are mere mortals
Who are not hides from the heart*

*I don't need love
For what good will love do me
Diamonds never lie to me
For when love is gone
They'll lustre on on
Diamonds are forever forever forever
Diamonds are forever forever forever
and ever.*

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SHOW ME HOW

(As recorded by The Emotions)

ISAAC HAYES
DAVID PORTER

*I'm just a young girl dying to learn the
ways of love
Just to please you you're the only
someone I love
Come on and teach me there are so
many things that I just don't know
But I love you love you love you so
So the things I don't know show me how*

*You know I want you
How bad I need you
I want to kiss you right now
I don't want to lose someone sweet just
like you
For you make me feel like a queen
I want to make you feel like a king
Show me how.*

*If I don't move you what if I try to soothe
you
Then darling please show me how.*

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SON OF SHAFT

(As recorded by The Barkays)

ALLEN JONES
WILLIAM BROWN
HOMER BANKS

*Son of Shaft
Gonna be like my Dad
(Son of Shaft)
Son of Shaft
Oh, oh, oh, oh, oh, oh, oh, oh, oh, oh,*

*I was born and raised on 45th Street
Had the problems of a man at the age
three
My daddy was bad I've been told so
My family's name I must uphold
I love father clock and live by the gun
If you ever met the father you've met
the son
Yeah, yeah, yeah.*

*Check me out
I'm the Son of Shaft
(Now you can believe that)
And I feel so good
Son of Shaft*

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PARADE of SONG HITS

NOW RUN AND TELL THAT

(As recorded by Denise LaSalle)

DENISE LaSALLE

There's a big, big man goin' around
town, girls,
He been tellin' how he love em' an' a
put e'm down,
Oh yes he has,

How, he gets what he, want, then he
blow your mind,
Oh, but baby, you done met your match
this time.

Hey, hey mister playboy, hey, Romeo,
It broke your heart 'cause I let you go
You been tellin' ev'rybody where it's at
Now run and tell that,
That's what you better do now.

You say you never met a girl that you
couldn't win
That's what you said,
And if you've been there once, you can
go back again,
Oh yes you did,
But ain't no two timin, four-flushin,
'sweet talkin; John
No, baby,
Gonna get my love and then turn me
wrong

Oh no you ain't
Hey, hey, mister playboy
Hey, Romeo,
It hurt you bad 'cause I let you go you
been
Tellin' ev'rybody where it's at
Now run and tell that,
That's what you better do now
Do now, run on, now run and tell that
run on,

You said you were the greatest man
alive
But I made up my mind to cut you down
to size
I put somethin' on your mind, you'll
never forget,
I've got you walkin' in a daze, you ain't
recovered yet.

(Repeat chorus)

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PARADE of SONG HITS

AMERICAN PIE

(As recorded by Don McLean)

DON MCLEAN

A long, long time ago
I can still remember how that music
used to make me smile
And I knew if I had my chance that I
could make those people dance
And maybe they'd be happy for a while
But February made me shiver with
every paper I'd deliver

Bad news on the doorstep
I couldn't take one more step
I can't remember if I cried when I read
about his widowed bride
Something touched me deep inside the
day the music died.

So bye bye Miss American Pie
Drove my Chevy to the levee but the
levee was dry
Them good ole boys were drinkin'
whiskey and rye
Singin' this'll be the day that I die
This'll be the day that I die.

Did you write the book of love and do
you have faith in God above?
If the Bible tells you so
Now do you believe in rock and roll
Can music save your mortal soul and
can you teach me how to dance real
slow?

Well I know that you're in love with him
Cause I saw you dancin' in the gym
You both kicked off your shoes
Man, I dig those rhythm and blues
I was a lonely teenage broncin' buck
with a pink carnation and a pickup
truck
But I knew I was out of luck the day the
music died
I started singing bye bye, etc.

I met a girl who sang the blues and I
asked her for some happy news
But she just smiled and turned away
I went down to the sacred store where I
heard the music years before
But the man there said the music
wouldn't play

And in the streets the children screamed
The lovers cried and the poets dreamed
But not a word was spoken, the church
bells all were broken
And the three men I admire most the
Father, Son and the Holy Ghost

They caught the last train for the coast
The day the music died and they were
singin' bye bye, etc.

Now for ten years we've been on our
own and moss grows fat on a rollin'
stone
But that's not how it used to be when
the jester sang for the king and queen
In a coat he borrowed from James Dean
and a voice that came from you and me
Oh and while the king was looking
down, the jester stole his thorny crown
The courtroom was adjourned, no
verdict was returned
And while Lennin read a book on Marx
the quartet practiced in the park
And we sang dirges in the dark
The day the music died, we were singin'
bye bye, etc.

Helter-skelter in the summer swelter
the birds flew off with a fallout shelter
Eight miles high and fallin' fast, it
landed foul on the grass
The players tried for a forward pass,
with the jester on the sidelines in a cast
Now the half-time air was sweet
perfume while the sergeants played a
marching tune

We all got up to dance but we never got
the chance
'Cause the players tried to take the
field, the marching band refused to
yield
Do you recall what was revealed
The day the music died, we started
singin' bye bye, etc.

And there we were all in one place, a
generation lost in space
With no time left to start again
So come on, Jack be nimble, Jack be
quick, Jack Flash sat on a candlestick
'Cause fire is the devil's only friend
And as I watched him on the stage my
hands were clenched in fists of rage
No angel born in hell could break that
Satan's spell

And as the flames climbed high into the
night to light the sacrificial rite.
I saw Satan laughing with delight the
day the music died
He was singin' bye bye, etc.

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I GOTCHA

(As recorded by Joe Tex)

JOE TEX

I gotcha, uh huh huh, you thought you
got away from me, didn't you uh huh
huh
You thought I didn't see you, now didn't
you uh huh huh
You tried to sneak by me, now didn't
you uh huh huh
You thought you was being slick, now
didn't you uh huh huh
You thought you was being slick, now
didn't you uh huh huh
Now give me what you promised me,
give it here, come on.

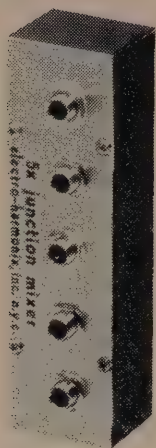
You promised me the day that you quit
your boyfriend
I'd be the next one to east on in
You promised me it would be just us
two yeah
And I'd be the only man kissing on you
yeah
Now kiss me, hold it a long time hold it
Don't turn it a-loose now hold it a little
bit longer
Now hold it, come on, hold it, hold it,
hold it
Ease up on me now get back
Good God the girl's all right y'all.

You made me a promise and you're
gonna stick to it
You shouldn't have promised if you
wasn't gonna do it
You saw me and ran in another
direction I'll teach you to play with my
affection
Now give it here, you never should have
promised to me
Give it here, don't hold back now
Give it here, don't say nothing, just give
it here, come on, give it here
Give it here, give it here, give it here,
give it to me now.

I gotcha you shouldn't have promised to
me
I gotcha you never should have
promised to me
I gotcha give it on here, I gotcha you
thought you got away from me, didn't
ya
Because I gotcha, give it on here now.

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PARADE of SONG HITS

RING THE LIVING BELL

(As recorded by Melanie)

MELANIE SAFKA

I've been celebrating way too long
And I've been drinkin' I'm ashamed to tell

Still feel thirsty God, I want to drink the water from the well

Still feel thirsty God, I want to give and ring the living bell

Ring the living bell, lah

Ring the living bell

Still feel thirsty, God, I want to give and ring the living bell.

I'm not a magic lady
But I want to sing to help the light
Descend on the earth today

Because it's gonna get dark tonight
Sing for light ah, sing for living light
Still feel weak but God, I want to give

and shine the living light
Still feel weak but God, I want to give
and shine the living light
Been walking down the street all night
And I've been feeling kind of cold
Still feel naked God, I want to be warm
Before I get old and I'm cold, ah
And I'm feeling cold
Still feel hungry God, I want to give and ring the living bell
Still feel hungry God, I want to live and ring the living bell.

Been celebrating way too long
And I have eaten much too well
Still feel hungry God, I want to give and ring the living bell
Ring the bell ah
Ring the living bell
Still feel hungry God, I want to give and ring the living bell
Still feel hungry God, I want to live and ring the living bell
Ring the living bell.

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TOGETHER AGAIN

(As recorded by Bobby Sherman)

LARRY WEISS

Together again me and myself
Wings on my shoes losin' the blues
Bein' myself
Maybe you're gone but I'm livin' on
So baby, amen
I'm together again.

Sun winkin' on me
Layin' that warm like I was born
Feelin' on me
Feelin' so good I'm knockin' on wood
Hey baby, amen
I'm together again.

You'll witness this man break down and cry
Maybe I'll drop a tear when something is caught in my eye
Together again
Me and myself
Wings on my shoes
Losin' the blues
Bein' myself
Maybe you're gone
I say it again
Baby, baby, amen
I'm together again.

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THE WAY OF LOVE

(As recorded by Cher)

AL STILLMAN
JACK DIEVAL

When you meet a boy that you like a lot
And you fall in love, but he loves you not
If a flame should start as you hold him near

Better keep your heart out of danger dear

For the way of love is a way of woe
And the day may come when you'll see him go

Then what will you do when he sets you free

Just the way that you said goodbye to

me
When you meet a boy that you like a lot
And you fall in love, but he loves you not
If a flame should start as you hold him near
Better keep your heart out of danger dear
For the way of love is a way of woe
And the day may come when you'll see him go
Then what will you do
When he sets you free
Just the way that you said goodbye to me
That's the way of love, the way of love.
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PARADE of SONG HITS

UNTIL IT'S TIME FOR YOU TO GO

(As recorded by Elvis Presley)

BUFFY SAINTE — MARIE

You're not a dream, you're not an angel
you're a man
I'm not a queen, I'm a woman, take my hand
We'll make a space in the lives that we planned
And here we'll stay until it's time for you to go.

Yes, we're different worlds apart, we're not the same
We laughed and played at the start like in a game
You could have stayed outside my heart

but in you came
And here we'll stay until it's time for you to go.

Don't ask why, don't ask how
Don't ask forever, love me now
This love of mine had no beginning it has no end
I was an oak, now I'm a willow now I can bend
And though I'll never in my life see you again
Still I'll stay until it's time for you to go
Don't ask why of me, don't ask how of me

Don't ask forever of me
Love me, love me now
Stay until it's time for you to go.

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ROCK & ROLL LULLABY

(As recorded by B. J. Thomas)

BARRY MANN
CYNTHIA WEIL

She was just sixteen and all alone
When I came to be
When we grew up together my mama, child and me
Now things were bad, she was scared whenever I would cry
She'd calm my fears, dry my tears with a rock and roll lullaby
And she'd sing
Sha na na na la la na na na
It'll be alright
Sha na na na na na na na
Now just hold on tight
Sing it to me mama
My, my, my, my mama

Sing it sweet and clear woa mama
Let me hear that ole rock and roll lullaby.

We made it through the lonely days
But Lord the nights were long
And we dreamed of better mornings
When mama sang her song
Now I can't recall the words at all
It don't make sense to try
Cause I just know lots of love came through in that rock and roll lullaby
(Chorus)
I can hear you mama
My, my, my, my, mama
Nothing moves my soul like the sound of this ole rock and roll lullaby.

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EVERYTHING I OWN

(As recorded by Bread)

DAVID GATES

You sheltered me from harm
Kept me warm ... kept me warm
You gave my life to me
Set me free ... set me free
The finest years I ever knew
Were all the years I had with you.

I would give anything I own
Give up my life ... my heart ... my home

I would give everything I own
Just to have you back again.

You taught me how to love
What it's of ... what it's of
You never said too much but still you showed the way
And I knew ... from watchin' you
Nobody else could ever know
The part of me that can't let go.

I would give anything I own
Give up my life ... my heart ... my home

I would give everything I own
Just to have you back again.

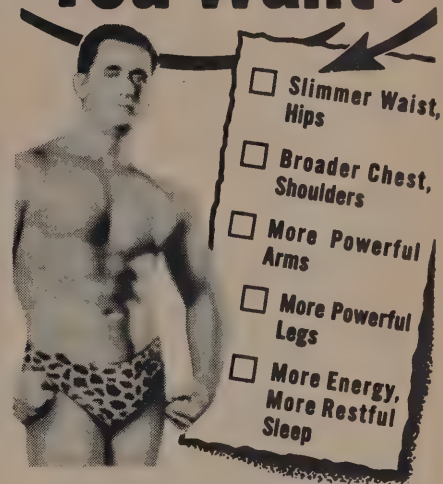
Is there someone you know
You're loving them so
But taking them all for granted
You may lose them one day
Someone takes them away
And they don't hear the words you longed to say.

I would give anything I own
Give up my life ... my heart ... my home

I would give everything I own
Just to have you back again
Just to touch you once again.

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PARADE of SONG HITS

SOFTLY WHISPERING I LOVE YOU

(As recorded by the English Congregation)

ROGER COOK
ROGER GREENAWAY

Softly whispering I love you echoes of
your voice are calling still through my
dreams
Softening the chill of the breeze through
my window

I can see the moonglow painting silver
shadows on a rose colored land
A world that we walked hand in hand
in a day of gold colored by the glow of
new love

I can feel your warm face ever close to
my lips
And the scent of you invades the cool
evening air
I can close my eyes and you're there in
my arms still

And I know your soft kiss turning into
music every beat of my heart When I
hold you close to my heart and I hear
your voice whispering I love you
Do do do do do do do do do do do do
Do do do do do do do
Do do do do do do do do do
Do do do do do

I can feel your warm face ever close to
my lips
And the scent of you invades the cool
evening air
I can close my eyes and you're there in
my arms still
And I know your soft kiss turning into
music every beat of my heart
When I hold you close to my heart
And I hear your voice whispering I love
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SWEET SEASONS

(As recorded by Carole King)

CAROLE KING
TONI STERN

Sometimes you win, sometimes you lose
And sometimes the blues get a hold of
you
(Ah) just when you thought you had
made it
All around the block people will talk
But I want to give it all I've got
I just don't want
I don't want to waste it
Talkin' 'bout sweet seasons on my mind
Sure does appeal to me
You know we can get there easily
Just like a sailboat
Sailin' on the sea

Sailin' on the sea
Talkin' 'bout sweet seasons
Talkin' 'bout sweet seasons, sweet,
sweet seasons
Talkin' 'bout.

Sometimes you win, sometimes you lose
And most times you choose between the
two
(Ah) wonderin', wonderin' if you have
made it
But I'll have some kids and make my
plans
And I'll watch the seasons run away
And I'll build me a life in the open, a life
in the country
(Repeat chorus).

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FEELING ALRIGHT

(As recorded by Joe Cocker/A&M)

DAVE MASON

Seems I've got to have a change of scene
Cause every night I have the strangest
dreams
Imprisoned by the way it could have
been
Left here on my own or so it seems
I've got to leave before I start to scream
But someone's locked the door and took
the key
You feeling alright
I'm not feeling too good myself
Well you feeling alright
I'm not feeling too good myself
You feeling alright.

Well boy you sure took me for one big
ride
And even now I sit and wonder why
That when I think of you
I start to cry
I just can't waste my time
I must keep dry
Gotta stop believing in all your lies
Cause there's too much to do before I die
(Repeat chorus).

Don't get too lost in all I say
Though at the time I really felt that way
But that was then, now it's today
I can't get off
So I'm here to stay
Till someone comes along and takes my
place
With a different name and yes a
different face
(Repeat chorus).

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OH ME OH MY (I'm A Fool For You Baby)

(As recorded by Aretha Franklin)

JIM DORIS

To make you laugh I'd play the fool for
you
Although the people turn and stare
I'd give my everything to keep you for
It breaks my heart when you're not
there.

I'll stage a ballet on a table top
Command performance finger size
Though I ain't got no tune my show
won't flop
'Cause I'll find the music in your eye.

Oh me oh my I'm a fool for you baby
Oh me oh my when I'm crazy, said I'm
crazy
Oh me oh my I'm a fool for you baby
Let your love light shine on me.

We'll blow a genie from a cigarette
We'll take a magic carpet ride
We'll tell our smoky friends now don't
forget
You must keep us side by side.

Oh me oh my I'm a fool for you baby
Oh me oh my when I'm crazy, said I'm
crazy
Oh me oh my I'm a fool for you baby
Just let your love light shine on me.

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PARADE of SONG HITS

STANDIN' IN FOR JODY

(As recorded by Johnnie Taylor)

**BOBBY NEWSOME
KENT BARKER**

You kiss me but the feeling just ain't there

You're saving the real thing for Jody
And you're using me just for a spare
You come running running running
Running running to me each time Jody
makes you cry

You're nothing but a fool for Jody
But I'm a bigger fool to wipe the tears as
they fall from your eyes

I'm tired of standing in for Jody

I'm tired of standing in for Jody
A man can't be a man playing second
fiddle to someone else

One day soon you're gonna wake up
and see Jody just using you babe
The same doggone way your using me
I'm so tired I've had enough
Cause you're calling out his name when
we're making love
Each day I love you a little more
How you think I feel when Jody comes
around
And I have to go.

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TRADE WINDS

(As recorded by Three Degrees)

**RALPH MacDONALD
WILLIAM SALTER**

Here I stand looking
Looking around me
While all around me what do I see
Unhappy faces behind a painted smile
Heartache and loneliness
Dressed up in modern style
Unhappy people living in sin and
chains
Reflections of myself life is no easy
game
We're caught in the trade winds
The trade winds of our time.

When I go walking
Walking around me are all the people
And what do I see
Young girls who soon become

streetwalkers in the night
Young boys the restless breed and
they're looking for a fight
Children both rich and poor
They're searching for the truth
If they don't find it God help tomorrow's
youth
We're caught in the trade winds
The tradewinds of our time.

Tradewinds are blowing
Blowing around me
While all around me what do I see
Hatred and jealousy
Brotherhood's dying
Love is the answer but nobody's buying
Good people turning bad
Some don't but they are few
The winds are blowing
The choice is up to you
We're caught in the tradewinds
The tradewinds of our time.

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I'VE BEEN LONELY FOR SO LONG

(As recorded by Frederick Knight)

**JERRY WEAVER
POSIE KNIGHT**

I've been lonely for so long
Don't seem like happiness will come
along
I've been lonely for so long
Don't seem like happiness will come
along
Seems like rain clouds over my head
Everybody's throwing rocks in my bed
Just can't seem to get ahead in life
Nothing I do ever turns out right
Won't somebody help me please.
Cause I've been lonely for so long

Don't seem like happiness will come
along
I've been lonely for so long
Don't seem like happiness will come
along.

Yes I know what it feels like to be lonely
To have your friends turn their backs on
you
Yes I've been lonely to never know the
real meaning of peace of mind
I lay awake every night trying to figure
out how to make things right
There's got to be a better way I know
To shake this monkey off
Cause he's making me so.....
won't somebody help me please.

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PARADE of SONG HITS

ANOTHER PUFF

(As recorded by Jerry Reed/RCA)

EARL JARRETT
JERRY HUBBARD

I took a puff;
Then another puff;
Then I took another puff;
Shoot, I decided I'd had about enough;
Breaking this habit ain't gonna be so tough.

You know there's lot's of talk going around today about cigarette smoking whittling your life away;

Well, I've seen it and I've heard it so many times, that it's finally beginning to prey on my mind;

I guess it scared me a little bit and I finally decided I was gonna quit;
While I was forming my battle plan; I took another puff, and turned on the fan;

As I sat there in my easy chair; I thought of how I'd spend my days

After I kick the habit my body craves;
And I says to myself, this ain't gonna be tough;

And with that assurance I took another puff.
(Chorus)

I've given lots of thought to this thing; I knew if I didn't smoke 'em I'd feel like a king;

With the price going up about every day; I knew I was just smoking my money away.

I ain't lit one up in about an hour or so; Just wanted to make sure I could quit, you know;

I was just thinking, I ought to write this all down; Put it in a song, kinda circulate it around;

You can't never tell, it might make a hit; That might help the cause just a little bit;

Can you imagine me a hit songwriter; Where the heck is my cigarette lighter; After all it's only a habit, and habits you can break; A little will power is all it takes;

You gotta be tough; And with that bit of wisdom, I took another puff.

I took a puff, and then another puff, and then I took another puff;
I decided I'd had about enough of that jazz;

Breaking this habit ain't gonna be so tough.

I took a puff, then another puff, then I just hauled off and inhaled again;

I like them kind in them little flip top boxes; Or them Virginia Slims ain't too terrible bad;

I don't know about the cigarettes; Winston taste good like a cigarette ought to;

I'd smoke linoleum I guess if I could get it rolled; Sitting around last week, smoked my bedspread;

Inhaling's killing me, but I love it; When I can't smoke I chew the filters;

Smoked my yard last night, I didn't know what grass was; (Repeat chorus).

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IT'S ALL UP TO YOU

(As recorded by the Dells)

TERRENCE CALLIER
LARRY WADE

If I knew the words to say
I'd write you a letter
If I had the blues today
You could make me feel better
Though I try to be independent
But I know I'm only fooling myself
I know I can only be whatever you make of me
There'll never be anyone else.

I could always be happy
Or I could always be blue
I'll be your friend or your lover
Girl, it's all up to you
I will be your fancy
And I will be your dancer
And if you want romance
Call on me
That's all you gotta do now
I will be your pleasure
And you will be my treasure
Give me just half a chance and you will see, yes you will.

If you wanted music tonight
I'd sing at your window
And if you wanted colors of light
I'd bring you a rainbow
Honey, for what it's worth
When you get down to earth
I need your love to survive
I'll make a way for you do what I've gotta do to make sure it works out all right.

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PARADE of SONG HITS



NICKEL SONG

(As recorded by Melanie)

MELANIE SAFKA

Well you know that I'm not a gambler
But I'm bein' gambled on
They put in a nickel and I sing a little song
Da dn da da dn da da dn da da da
Da da dn da da da
They put in a nickel and I sing a little song.

Well I don't mind that they're lucky
But it seems like they always inw
And gambling is illegal in the state of
mind
I'm in

And if I had a nickel for each time that I
been put on
I would be their nickel man and I'd sing
a nickel song.

They're only puttin' in a nickel

And they want a dollar song
Oh yeah they're only puttin' in a little to
get rid of a lot that's wrong.

Well I don't know so many things
But I know what's been goin' on
We're only puttin' in a little to get rid of
a lot that's wrong
And if we had a nickel for each time
that we've been put on
We'd all be their nickel man and we'd
sing a nickel song

They're only puttin' in a nickel
And they want a dollar song
Oh yeah they're only puttin' in a little to
get rid of a lot that's wrong
Oh, they're only puttin' in a nickel to
win a dollar song.

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DON'T LEAVE ME

(As recorded by Holland-Dozier)

HOLLAND
DOZIER
HOLLAND

She's got her hat and coat before
But never made it past the door
This time she's going a little too far
She's putting her bags in the car
Baby don't leave me, baby don't go
Baby don't leave me, baby don't go.

I know our life's been a jigsaw puzzle
I've been the piece that caused the
trouble

I know what you've been up against
Let me rebuild your confidence
I'm ready to come to your terms
The lesson of togetherness I have
learned

Baby don't leave me baby don't go
Baby don't leave me, baby don't go.

Girl it's too cold outside to be moving
Your skin's too soft to take that abusin'
No need to inconvenience yourself
Just to make a home some place else
You got all the comforts right here you
need

And I'll be the man you want me to be
Baby don't leave me, baby don't go
Baby don't leave me, baby don't go.

There's got to be a little something
you've saved

From the love I sent to the grave
Let me dig love up before it decays
Let me restore those happy yesterdays
Baby don't leave me, baby don't go
Baby don't leave me, baby don't go.

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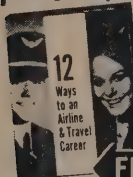
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MARC BOLAN

(continued from page 25)

"Yet it doesn't sound the same. You have the memory of it in your head but when you play it, it usually comes out different. The feel remains though — and obviously Scotty Moore influenced me incredibly in my head. I mean I couldn't play the guitar then but I remember always turning up the knob on the record player as the record faded out so I could make the guitar seem to last longer."

Marc Bolan sees a parallel in the recordings of John Lennon.

"I always remember 'Quarter To Three' by Gary U. S. Bonds as being an amazing sound. Then I heard 'Instant Karma' and 'Power To The People' and it is, in fact, the same basic sound. Obviously Lennon had listened to it and as soon as I heard those records I knew just how he got that basic sound."

"He had again used sounds of the period in a modern setting."

Did Marc Bolan, with "Monolith" set out to recreate "Duke of Earl?"

Says Marc: "No, not recreate. First you have to realize the 'Duke of Earl,' 'Runaround Sue,' 'Please Mr. Postman' . . . those songs, and others, are all the same chords. In fact they're all the same song. What I wanted was the basic feel. When I was telling the people how I wanted the vocals, they knew instinctively what I wanted. I said I want it shooey dooby doo wah wah . . . and they said, Yeah, you mean 'Duke of Earl'. The song is not, in fact, 'Duke of Earl' but it could be any of those songs."

"The main thing with that song is the lyric, because the lyric is not anything to do with that period. To put them against that kind of backdrop was an idea that just made me smile."

Marc maintains that rock was his main influence, even in the early days of T. Rex when it was known as Tyrannosaurus Rex and into songs and poetry and non electric.

"I was never at any time trying to be obscure musically," he says. "I was never into a big Eastern thing. I listened to Eastern music like many people but I never was into sitting on the floor with my sitar. . . I never had one."

"When we were doing 'Unicorn' I was going through my Phil Spector period. I became very aware of using five or six tracked instruments because I



MICKEY FINN, standing, forms half of T. Rex with Bolan, joining in 1969, when the group went more electric. Finn is an ex painter who painted the Beatles original Apple Shop in London.

listened to a lot of Spector things until I knew exactly what he did. Just for a jive we actually created a Spector sound — we never put it out.

"Once you work out how he did it, it's very easy to achieve that sound. There is a certain formula . . . echo on all the voices, loud tambourine, double track everything, echo the drums . . . and there you have the Spector sound."

"Now I always double track acoustic guitars and that's a hangover from that period. Handclaps too I always use. Like on 'Hot Love.' It's very easy to work out how they did it. But you get very bored with all these things until you get a sound of your own. NICK LOGAN

ALBERT COLLINS
(continued from page 11)

Collins recorded his first major records for the Imperial label. He did three smooth albums that really made a hit with other blues musicians. Albert King started calling Collins his favorite guitarist. When that fact was brought up to Collins he just smiled and said "We musicians learned to talk about one another a long time ago because not many people outside talk about us. At least, not until recently. But I am glad that finally people are discovering that there are true human beings behind those instruments. And we are having a good time, regardless of what's going on outside because we have each other and we have our music. It's just always better though, when other people come and talk to you and want to talk about you. I mean that's what got me to New York and it's given me something else in my music itself.

"You know how when you were a small boy and dreamed about going off to some far away place. You'd say 'I hope I get to see that place and the people there before I pass.' Well, in a lot of ways, New York has been like that for me. I got here and just really found the whole place and everything in it exciting. I mean, Los Angeles is one thing, but in New York there's something always buzzing in your head. Always movement.

About five years ago, Collins began singing with his guitar. "It was rough and I still have trouble singing, I guess, sometimes. But it's a new way to use myself and my talents. There's something else to blending a voice and a guitar all in one. My wife writes most of my lyrics because she feels it too. You know sometimes we will talk and then she'll write down the lyrics. She can express more than me on paper. But I know what my guitar is for and I know a few other musicians who like to play their instruments too. With the vocal thing, I really just wanted to prove that I could do more than just instrumentals. "(It was instrumentals such as "Fadeaway," which was written by Jim Casey which really got Collins off and running under the underground some years back.)

"I am willing to accept what people are trying to do for me and I appreciate it because I have really had a hard time outside the old circle, you know, the musicians. I'm not saying that there aren't others that aren't going through the same changes that I am. And I'm not

saying that these cats shouldn't get their breaks. Because they should. But I am saying that getting out in the country and playing for the people with other musicians who feel like I do, is really making me happy.

"I do like to get back to Houston and see my father and mother though. We once lived on a farm in Leona County, Texas, where I was born in 1932. My father and mother got \$1.50 a week in pay. Now my father has been doing some yard work for a big oil man in Houston since 1937. We moved there when I was nine."

Now Collins, who says he likes blues and jazz musicians who feel his way "which means they come mostly from the South and midwest," is starting to get out and get attention. He has a new label, Tumbleweed Records, and a new LP, "There's Gotta Be A Change." □ BOB GLASSENBERG

COMMUNICATION
(continued from page 44)

safety factors are all very important, but until they are solved, the student is still there listening, sleeping, bored, dodging, attentive with his physical body present. It is a very important period in life. It helps shape him. He will get what he can from it or miss it and later scramble madly to catch up loose ends which he has dropped or carelessly thrown aside. It's hard work. But when he trains it all into learning habits, it all becomes easier for him. Taking good notes, rewriting them, READING, doing all the assignments gets the mind into the habit of absorbing and coordinating information. EVEN WHEN THE WORK IS BOTH BORING AND ABSOLUTELY REQUIRED. What works in the school and when young will work outside and when older. Education gives the live student infinitely more to work with than haphazard living. And that's it.

In the 17th Century a man wrote, " 'Tis a capital misery for a man to be at once both old and ignorant.' " Education is for keeps. Whatever the school may do, the live student knows it will help set values for his intellectual and emotional life. It is not a set of standards. We are all individuals. These values will affect and be affected by the student's personality. Later, the job, friends, home, love, material needs, and all the elements with which he lives will need that intelligent balance and effort that he has practised in school. Education never stops. Keep it up and live. Forget it and flounder. You're far too intelligent and wonderful a person to ignore it. □

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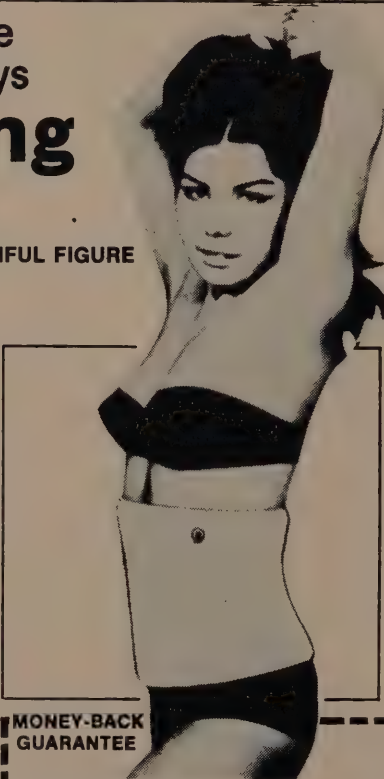
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JESUS CHRIST SUPERSTAR

(cont. from pg. 23)

Hp: How did the concept of the album come about?

RICE: I happened to go to two schools which were very high on religion. I think that they got over to me. — I passed my religious examinations and all that — the basic facts of the story. Really Andrew and I always wanted to write for the theater. This is our big ambition. We'd always been interested in pop and were trying, like lots of people, to write hits as well. But our main ambition was to write for the theater.

We wanted to do this story not for religious reasons and, even more important, not for anti-religious reasons. Just because we felt this was a great story about a great man, who had this clash with Judas; who had this phenomenal effect on everybody he met at the time. That's why we did it. Because it was purely and simply a great human drama. There is no more significance than that and we don't see "Superstar" as a watershed in religious history. We don't see it as something that speaks for a generation.

HP: Was it difficult to make the lyrics compatible with Andrew's music?

RICE: Basically the music came before the lyrics. We would discuss the scene and say, "Right, this number will be Judas saying so and so," and Andrew would say, "Right, therefore, we want this kind of music, we want an agitated kind of song, or a ballad, or a love song, or a vaudeville, or whatever. So Andrew would write his tunes and I would be given a tune which was obviously sympathetic to what I wanted to say.

Obviously some bits took me much longer than others. I found it much easier to toss off things like "King Herod's Song". I can knock that off in something like 20 minutes, whereas "I Don't Know How To Love Him" took me a long, long time.

HP: Besides the music, you also took great care in getting the facts correct.

RICE: We obviously didn't want to get our facts wrong because it is basically a historical story which actually happened. At the same time we did take a lot of dramatic license.

☐ TONY STEWART

WE READ YOUR MAIL

(continued from page 26)

melodies used in many of their songs.

DANNY HUBBARD,
Greenville, Miss.

Dear Editor,

Tracy Nelson of Mother Earth stated (in the January issue) "What irritates me is when people say, How can you sing with so much soul if you're not Negro?" I'd like her and the public to know that what irritates me is all these white singers, especially the girls, going around trying to sound like Black people.

They try, I repeat try, but the results are disastrous. If you want real Soul give the Black singers and groups, those known and the many that remain unknown simply because the media (radio, TV, etc.) won't afford them the opportunity to do what is their's originally. . . give them a chance and not these stolen artificial versions by the whites. You have a white style — use it!

SHARRON ASHMORE,
Youngstown, Ohio.

Dear Editor,

I'd like to comment on the Lennon-Ono interview (Feb. issue) where Lennon is asked about the song against Paul McCartney, "How Do You Sleep?" Lennon laughs and says it's about some chick he'd known.

But the evidence proves it is about Paul. Examples are such words as "Those freaks were right when they said you were dead." And "So Sgt. Pepper took you by surprise." Now that gives the whole thing away.

In a way he must feel sorry for the break up but I feel that the Beatles separated are even better, except for Ringo Starr.

JOSEPH SCHLESAS,
Norridge, Illinois.

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ALBUMS IN REVIEW

ROBERTA FLACK *Quiet Fire* (Atlantic Records) Only eight tracks on this album because Miss Flack likes to dig a little deeper than most and she does have her organic piano work to support her. "Bridge Over Troubled Water" gets yet another outing, controlled and soulful, and there an emotional "Will You Still Love Me Tomorrow" that is very today. She had more advance orders for this album than any of her others — it's not hard to see why.

IT'S A BEAUTIFUL DAY *Choice Quality Stuff Anytime* (Columbia Records) Still living, working and growing in the San Francisco area IABD have been emerging quietly as a strong selling, intelligent sounding group for the last year and a bit. On this album they dig a little deeper into the blues sounds which should only enlarge their audience.

MOUNTAIN *Flowers of Evil* (Windfall Records) For those who complain that the heavy bands don't bother with lyrics but just concentrate on pounding, Mountain should be a case for the defense. You have cuts dealing with swans killed by hunters, kids killed by heroin. There's music to soothe ("King's Chorale") and music for the heavies ("Mississippi Queen"). The "Mississippi Queen" is part of the live portion of the album which was recorded during the group's appearance at the late Fillmore East.

ROLLING STONES *Hot Rocks* (London Records) De luxe packaging of the big Stone rollers from 1964 right up to "Wild Horses" (which isn't on London but comes from their own Rolling Stones label). Most people will have some, if not most, but it makes a nice package.

DION *Sanctuary* (Warner Bros.) Nobody nowadays considers Dion in the light of his early pop-star-rock-idol career — not if they have seen him work and move an audience live. Three live cuts are included in this album, recorded at New York's Bitter End, and although familiar material ("Abraham Martin and John") it gives enough of a flash to show what a strong in-person performer Dion, Seventies version, is. Also interesting is a Dion original, "Take A Little Time" which is inserted into Ian Matthews' "Please Be My Friend." It's good for Dion and for the underrated Matthews.

LIVINGSTONE TAYLOR *Liv* (Capricorn Records) Being you-know-who's brother is a hard row to hoe, but Livingstone manages it by getting a lot of country relaxation into his grooves. It's low key and he does give a fresh feeling to the old Drifters epic, "On Broadway" which isn't an easy thing to do, so often has it been reworked. He still sounds a little like Brother Jim but I don't suppose you can help your genes.

JUDY COLLINS *Living* (Elektra Records) Miss Collins works very carefully and took nearly a year to get this album out, picking and choosing her material from such strong names as Dylan, Mitchell (Jon), Leonard Cohen and Ian and Sylvia. The presentation moves from acappella ("All Things Are Quite Silent") to some grooving work with her band. Her own single, "Song For Judith" is included and should be an indication of more writing to come from one of the purest sounds around.



IT'S A BEAUTIFUL DAY — their current album reflects a wide appeal, from hardish rock to some delicate ballads.

ERIC BURDON, JIMMY WITHERSPOON *Guilty* (United Artists) Eric is the Animal and Witherspoon is a blues shouter, genuine variety, whose roots go back, deep and authentic, to the jazz-blues days of the Forties. Back up is provided by members of War, Burdon's old group. Burdon has always had a great feeling for the jazz-jump-r&b-blues and it comes through here. It's straight ahead blues with contemporary lyrics ("Soledad" and Mayall's "The Laws Must Change") apart from when it gets into some oldies ("Goin' Down Slow" and "Driftin' Blues"). An interesting experiment.

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READERS' REVIEWS

MOUNTAIN

Flowers Of Evil (Windfall Records)

To really appreciate this album, you have to be into Mountain. The title song is about a boy who goes to war and becomes a heroin addict. When he comes home he finds that he has to pay around 50 times more than when he was in Vietnam. The answer — he re-enlists for three more years. "One Last Kiss" shows what a powerful mind Gail Collins has (she wrote it) and "Mated For Life" is about two swans living in a pond. A hunter kills the female swan and the male is heartbroken and stays where she died and will not take another mate. I believe this is a legend around Nantucket, Mass. "Crossroader" is a surprising blues song. Leslie West gives some of his best in this. The music sounds in a way like Cream but it's still Mountain's own. This album has gotten better while I've been writing about it.

Tom Hinson,
Myrtle Beach, S C.

GRAND FUNK RAILROAD

E Pluribus Funk (Capitol Records)

It's really amazing how Funk keeps coming up with new material since this is their sixth album in about two years. This album shows some fine writing talent and also the quality of the recording is much better than on "Survival." On this album it's much easier to distinguish the leads — they don't just sound like a bunch of noise and distortion.

The album's opener, "Footstompin' Music" is just what the title says. It overflows with energy and happiness. "People Let's Stop The War" contains some words of wisdom for Mr. Richard Nixon and "Upsetter" and "I Come Tumblin'" are two very live songs. The orchestral arrangements on the album (done by Tom Baker) add a lot to the album. In some parts the orchestra seems to jump out at you.

Greg Gohde,
Blue Island, Ill.

JOHN ENTWISTLE

Smash Your Head Against The Wall (Decca Records)

This is one of the best albums you're going to hear for a long time to come. Don't judge it when you first hear it. The

first time around everything sounds alike. The second time around things are much better. By the fifth time you'll be singing along without realizing it.

John Entwistle's superb writing talents, suppressed and overlooked for so long, make his first solo album a memorable event. "Smash Your Head Against The Wall" is long overdue, but has been well worth waiting for.

Listen to Entwistle's voice, and to his lyrics. His voice seems to have a limited range, but what he accomplishes with that range defies description.

The lyrics are down to earth and sound much like everyday conversation. Uncomplicated lyrics which won't have you running to the dictionary every few seconds, are unusual today.

"Smash Your Head Against The Wall" is a change, and a welcome change at that.

Candi LaVigne,
Boca Raton, Florida.

J. GEILS BAND

The Morning After (Atlantic Records)

It seems to be an established tradition in rock that a group's second album invariably comes as a letdown after the impact of their first release (Even the Stones fell prey to this syndrome: the "12 x 5" includes such second rate performances as "under The Boardwalk," and yet historically this album came between their first and, "Rolling Stones Now". The Byrds, Paul Butterfield, Jeff Beck, Moby Grape — think of the creative distance between their first and second albums. Somehow it's a problem the J. Geils Band has managed to lick. "The Morning After" is a fine album from one of America's best performing bands and a substantial improvement over their first record. The two key elements here are choice of material and the subtle production techniques that add much to the basic songs. The writing of Peter Wolf and Seth Justman has improved markedly and while some numbers are reminiscent of the first album, the new ones always come out ahead — structurally, lyrically, every way.

Compare "Borrowed Time" to "Cry One More Time". Also included are the band's powerful rock treatments of some fairly obscure r&b tunes like Don Covay's "The Usual Place" and Dyke and the Blazers' "So Sharp."

S. Andrew Schwartz,
Middlebury, Vermont.



MOUNTAIN — their "Flowers of Evil" album is reviewed by a reader.

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MYLON

(continued from page 10)



New York. But the South never recovered from the Civil War. The poor whites in the South hold on to religion as an emotional release for them. They're poor and ignorant, and they need something outside their lives.

"You gotta understand that most of the country doesn't know that there are freaks all over. In Chicago, New York, San Francisco, and L.A. you know you have power because there are lots of you, but the mid-country still doesn't know they are not alone."

For Mylon his rock and roll dream is sincere and is continuing. He observes that rock and roll is getting to people, more people come together for a rock and roll concert than for anything else. His philosophy is not a new one; he'd like us all to lay down our guns and try to love one another.

— Back up onstage the red leather rock and roll pleads into his microphone for everyone to love one another, for every one to come together. Some of the crowd responds, some of the crowd looks in wonder at the man with the microphone, some just keep screaming "Boogie!! Boogie!!" It's utter chaos. —

"It's our world," continues Mylon. "We have to do something good with it. We have to change the reality so it's positive. Before each concert we (the group) get together, put our arms around each other and pray. I don't ask if everyone's (the audience) praying — that's up to them, but I feel it's happening. We have to play as we feel; people have to live as they feel, peace begins within when you're happy."

— The 27 year old Georgia boy is laid back now, pedal steels are weeping, the audience is swaying in time, some Mickey Newbury is coming across like a prayer, like a dream maybe. He's communicating his "dream" to the people, hoping they'll feel it. Some of them do. This is his success, playing for the people, uplifting their rock and roll, bringing everything a bit more together. "I'm a country boy and this is all I can do: play music and talk about peace, find a place where we can all be together, where anyone, without good feelings will feel all the positiveness, and change." □ JAY EHLE

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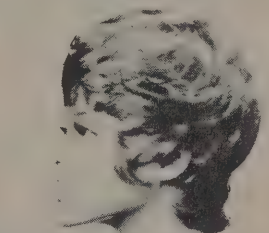
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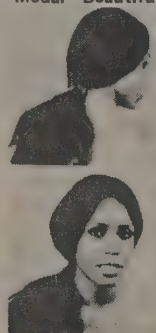


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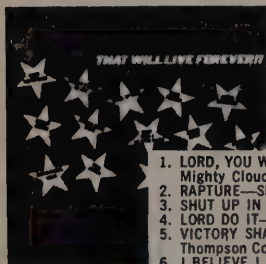
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- *Shirley Caesar
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- *Brooklyn All Stars
- *Kitty Parham
- *The Institutional Choir

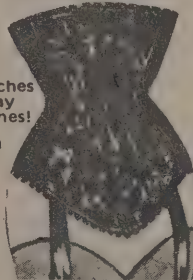
1. LORD, YOU WOKE ME UP THIS MORNING—Mighty Clouds of Joy
2. RAPTURE—Shirley Caesar
3. SHUT UP IN MY BONES—Garden State. Choir
4. LORD DO IT—James Cleveland
5. VICTORY SHALL BE MINE—Thompson Community Singers
6. I BELIEVE I WILL GO BACK HOME—Jimmy Jones - Harmonizing Four
7. TELL GOD—Swan Silvertones
8. WHEN TROUBLE COMES (STRETCH OUT)—Institutional Choir
9. I'LL GUIDE THEE—Dewey Young & The Flying Clouds
10. JESUS KEEP ME NEAR THE CROSS—Professor Herman Stevens
11. TEAR THE KINGDOM DOWN—Shirley Caesar
12. GET RIGHT CHURCH—James Cleveland
13. PRAISE GOD—Thompson Community Singers
14. I ONLY BELIEVE—Swan Silvertones
15. YES JESUS MOVES ME—Kitty Parham
16. OLD TIME RELIGION—Mighty Clouds of Joy
17. PRECIOUS LORD—Paul Owens
18. I GOT MY TICKET—Brooklyn All Stars
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20. I HEARD THE VOICE OF JESUS SAID—Dewey Young - Flying Clouds

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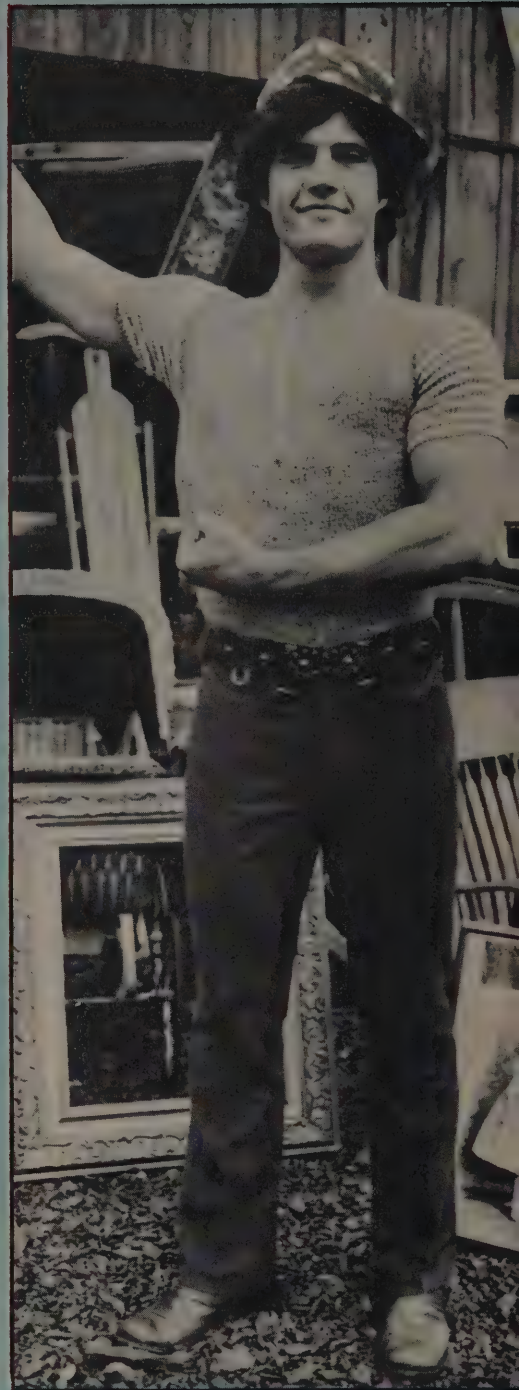
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Spring is in the air, and this young man expresses his joy through his new ensemble. His 90% - 10% silk top is a Robert Bruce styled Grubb, nubby, ring-stitch sweater shirt with striped sleeves and a zip ringneck.

His 100% cotton brushed denim slacks by Shelby, a division of Robert Bruce, has two front-U pockets; two backpatch pockets; "D" ring metal loop and contrasting color stitch throughout the garment.



THE TAKE-OVER LOOKS FROM WRANGLER

Rolled up jeans and chino pants! Shown here, Wrangler's most moldable brushed denim jeans are turned up to show bold jail-house stripe knee socks and clunky stacked-sole shoes. Rugged and tough-looking, Wrangler's cotton blend flare leg models, worn tucked into boots, epitomize the natural "country" look shaping up for spring. (Camouflage jacket also from Wrangler.)



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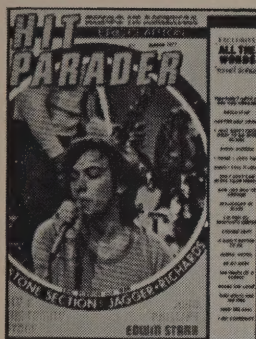
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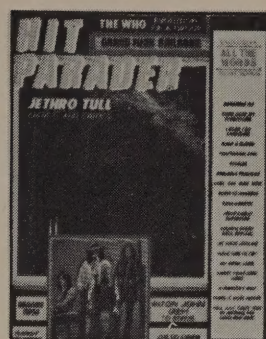
"Patch It Up"
"Heaven Help Us All"
"Benevolence Of Blues"
"Share The Land"
"Stoned Love"
"One Less Bell To Answer"
"Head The Call"



APRIL, 1971

Melanie
B. B. King
Jimi Hendrix
James Brown
Three Dog Night
Al Kooper

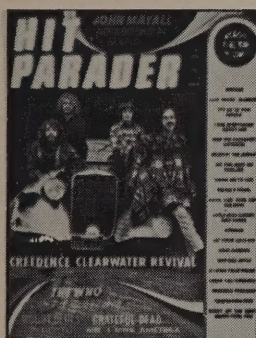
"My Sweet Lord"
"Your Song"
"Knock Three Times"
"Black Magic Woman"
"Immigrant Song"
"Ruby Tuesday"
"If I Were Your Woman"



MAY, 1971

Elton John
Johnny Winter
Jethro Tull
Graham Nash
Randy Newman

"Remember Me"
"I Hear You Knocking"
"Rose Garden"
"Let Your Love Go"
"My Sweet Lord"
"Precious Precious"
"Born To Wander"



JUNE, 1971

Creedence Clearwater Revival
John Mayall
The Who
Moody Blues
Grateful Dead
Frank Zappa

"Just Seven Numbers"
"Mama's Pearl"
"Have You Ever Seen The Rain"
"Let Your Love Go"
"Temptation Eyes"
"Apeman"
"Rose Garden"



JULY, 1971

James Taylor
Grand Funk
Rolling Stones
Deep Purple
The Byrds
Harvey Mandel

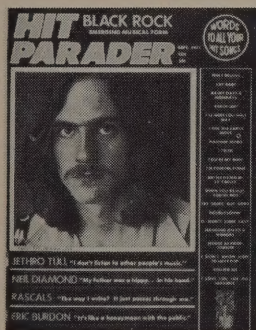
"What's Going On"
"What Is Life"
"No Love At All"
"Proud Mary"
"Country Road"
"I Can't Help It"
"Chairman Of The Board"



AUGUST, 1971

Elton John
Bee Gees
Kinks
Black Sabbath
Isley Bros.
Steve Stills

"Power To The People"
"Never Can Say Goodbye"
"Hi"
"Woodstock"
"Joy To The World"
"I Am, I Said"
"Dream Baby"



SEPT, 1971

James Taylor
Neil Diamond
The Rascals
Eric Burdon
Jethro Tull
Santana

"Rainy Days And Mondays"
"I'll Meet You Halfway"
"Only Believe"
"Reach Out"
"I'm Coming Home"
"I Feel The Earth Move"



OCTOBER, 1971

Janis Joplin
Joe Cocker
The Who
Mountain
Tina Turner
Johnny Winter

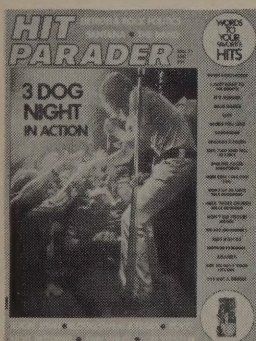
"Wild Horses"
"Pupper Man"
"It's Too Late"
"Sweet And Innocent"
"You've Got A Friend"
"Life"
"Funky Nassau"



NOVEMBER, 1971

Paul & Linda McCartney
Grand Funk Railroad
Melanie
The Who
Stevie Nicks
Sea Train

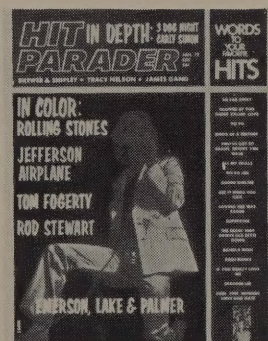
"Mercy, Mercy Me"
"Riders On The Storm"
"Liar"
"I'm Leavin'"
"Rings"
"If Not For You"
"Rainy Jane"



DECEMBER, 1971

Santana
Three Dog Night
The Band
Elton John
Cat Stevens
Noel Redding

"Sweet Hitchhiker"
"Rain Dance"
"Surrender"
"Spanish Harlem"
"I Just Want To Celebrate"
"Where You Lead"
"Mother Freedom"



JANUARY, 1972

The Rolling Stones
Jefferson Airplane
Rod Stewart
Brewer & Shipley
Tom Fogarty
Carly Simon

"So Far Away"
"Yo Yo"
"Birds Of A Feather"
"Gimme Shelter"
"Superstar"
"Bangla Desh"
"Stagger Lee"



FEBRUARY, 1972

John & Yoko
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Ginger Baker
Jack Bruce
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Moody Blues

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☐ MAY 1971 ☐ SEPT. 1971 ☐ JAN. 1972
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- ☐ Bachelor of Laws Degree
- ☐ Business Law
- ☐ Insurance Law
- ☐ Claim Adjusting Law
- ☐ Law for Police Officers

TRAFFIC & TRANSPORTATION

- ☐ Complete Traffic Management

RESTAURANT MANAGEMENT

- ☐ Complete Executive Training

LANGUAGE INSTRUCTION

- ☐ French ☐ Spanish

MUSIC INSTRUCTION

- ☐ Piano ☐ Guitar
- Other _____

COMPUTER PROGRAMMING

- ☐ Basic Training

INTERIOR DECORATING

- ☐ Complete Training

ART TRAINING

- ☐ Commercial Art
- ☐ Oil, Water Color Painting
- ☐ Complete Training

HIGH SCHOOL

- ☐ High School Diploma

HOTEL/MOTEL MANAGEMENT

- ☐ Hotel Executive Training
- ☐ Motel Management

STENOTYPE

- ☐ Machine Shorthand

CAREERS FOR WOMEN

- ☐ Accounting
- ☐ Bookkeeping
- ☐ Computer Programming
- ☐ Dental Office Assistant
- ☐ Interior Decorating
- ☐ Real Estate
- ☐ Secretarial
- ☐ Stenotype

Mr.

Mrs. Age.

Miss

(Circle title and please print)

Address Apt. No.

City &

State Zip.

*No state accepts any law home study course including LaSalle's, as sufficient education to qualify for admission to practice law.